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The ETCHINGS of SIR FRANCIS SEYMOUR HADEN, P.R.E.

MALCOLM C. SALAMAN

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Haden, (Sir) Francis Seymour

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BY MALCOLM C. SALAMAN

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EIGHTY years ago Seymour Haden made his first essays in etching, that delightfully graphic art of pictorial suggestion of which he was to become one of the undisputed masters. In 1843, however, the bitten line as a medium of direct expression, was but rarely, but sporadically used, and when the brilliant young surgeon, making holiday in Italy after a severe course of medical study in Paris, took the etching-needle tentatively in hand, it was to translate to the copper half-a-dozen of his sketches in water colours or pencil. These etched records of that Italian visit, albeit preserved in but unique impressions—a fact in itself indicative of their simply experimental purpose—have a certain biographical interest, since they show that, although Haden, in sketching his subjects, was influenced probably by the example of his travel-companion, Duval le Camus, a French water-colourist, his instinctive feeling for pictorial line sought early expression on the copper-plate. It was no more than experimental, however, and was not pursued; for there could have been at that time no possible idea in the young surgeon's mind that in another fifteen years he would be playing a distinguished part as one of the foremost agents in the revival of the art of original etching. Indeed any collective effort important enough to constitute a revival of that art was still to seek, even in France. In Barbizon Daubigny and Charles Jacque had certainly begun to etch, but Millet and Corot not yet, while nine years had to pass before the genius of Meryon was first revealed in his wonderful Paris etchings. Of the original etching done earlier in the century in England and Scotland, of the various achievement that distinctively associates with the story of British etching the names of Wilkie and Geddes, of Crome and Cotman, Daniell, Stannard, and, although with differing aims, Turner and Girtin, Haden in 1843 probably knew nothing, though at a much later date he lauded Wilkie as the "only real painter-etcher of his time." But had there been sufficient contemporary appreciation of etching as an expressive art to encourage such brilliantly individual efforts as those of the two Scotch and the two Norwich masters, what promised to be a movement in line with the great seventeenth-century tradition might well have established, or at least inaugurated, in the early decades of the nineteenth, a sound British school of etching. There was, however, no responsive understanding, and so no stimulus to practice or publication. Yet, even had the achieve-

ments of those earlier British etchers found ready appreciation from connoisseurs, and stimulated their fellow artists to follow suit, one may wonder whether the story of Seymour Haden's activities and influence as etcher would have been very different. While still a medical student he had attended a Government art school in Paris, but art then made no claim on his faculties for its own sake, his profession practically absorbed them; and he cultivated a habit of drawing and modelling from nature less as a means to artistic expression than as a training for eye and hand to render more exact his observation and practice in surgery. This he advocated some twenty years later, as an important item in the education of a medical man, when he wrote: "How much sooner would the eye accustomed to observe and estimate closely differences of colour, aspect, weight and symmetry, learn to gauge their aberrations as the signs which make up the *facies* of disease; how much better the hand, trained to pourtray them accurately, be able to direct with precision and safety the course of the knife?"

These words of his own he quoted when, as an acknowledged master of the etcher's art, and a recognised authority on its traditions, he was explaining his own preference for drawing and etching as a pursuit. But long before this the artist in him had confessed himself. "*Les facultés artistiques sont innées,*" he had written in a letter to Philippe Burty, the famous Parisian art-critic, who, having recognised and acclaimed Meryon, was the first to make the public aware that in Seymour Haden a new master-etcher had appeared. That remarkable letter, published in the "Gazette des Beaux Arts" in 1864, proclaimed the etcher's own artistic faith and elucidated the principles and methods of his expression. Yet in the fifteen years which passed between his novitiate and his maturity as an exponent of etching, with his enthusiastic efforts to make it a living art in England, Haden's activities were all in the direction of his surgical work, and, concentrating upon it with that personal energy and individual strength of character which distinguished his long life, whether in its scientific or artistic aspect, his professional skill quickly met with success and distinction. He was mainly instrumental in founding the Royal Hospital for Incurables, a notable achievement for a young man of thirty-two, and among other appointments of note he received that of Honorary Surgeon to the newly formed Department of Science and Art. Then, in the lists of Jurors for

the Great International Exhibition of 1851, we find the name of Seymour Haden, 62 Sloane Street, Chelsea, Surgeon, the particular class of industry on which his judgment was enlisted being, "Articles of clothing for Immediate Personal or Domestic Use." To those of us for whom the name of Seymour Haden connotes before everything an artist, a great etcher of landscape, a persuasive influence more potent than any other in arousing and spreading the appreciation of etching in this country, it seems curious that he should have been officially selected as specially qualified to adjudicate on the manufacture and style of boots and shoes, hosiery, gloves, shirts, hats, straw bonnets, and corsets; but reference to the Reports of the Juries, a bulky tome I happen to possess, reveals various hygienic details of make which would appeal to the professional interest of the surgeon, while one can imagine his artistic instinct responding to the appeal of the exquisite embroideries on the costumes, veils and slippers from Turkey and Damascus. His illustrious brother-in-law, Whistler, several years his junior, could not have said of him then, as he said later with quizzical irreverence, that "Haden was playing the authority on art," but the innate artistic faculty was there all the time. In April of the year 1858, when Haden was forty years of age, it began to find its true expression through the medium most congenial to his temperament, the line of pictorial suggestion etched on the copper-plate.

Haden's practical interest in etching had, perhaps, lain dormant since those early experiments with the Italian sketches, but the artistic function of the medium made a stirring appeal to him when he saw the expressive simplicity of Jacque's pastoral plates, and Meryon began to issue his *Eaux-Fortes sur Paris.* It was then, too, that Haden's enthusiasm for Rembrandt led him to commence that close study of the Dutch master's prints which so greatly influenced his own practice with the needle and drypoint. But the most active, the most intimate, impulse to pictorial expression upon the copper came to Haden when Whistler revealed his genius for etching in those early plates published as *Douze Eaux-Fortes d'après Nature*, commonly known as the "French Set." These appeared in November, 1858, and we may be sure that Whistler's dedication, *A mon viel ami Seymour Haden,* was in response to a ready and cordial appreciation on the part of the older man, who to the brilliant young artist was always the

amateur, but the amateur who mattered. At that time Whistler, ever welcome in his sister's home, and still on friendly terms with his brother-in-law, would frequently stay with the Hadens at their house in Sloane Street, and it was their address he put on his first London issue of the *Twelve Etchings from Nature*. He may have done this with his tongue in his cheek, for, as a descriptive writer of the period said, Sloane Street had "acquired a habit of living for appearances." Under the youthful Whistler's inspiring influence, then, the busy surgeon took up etching with enthusiasm. It soon developed into a joyously active hobby, which he pursued with such serious artistic impulse that he rapidly became master of his technical means and his expression. It was a very different manner of etching from that of his early attempts. He had realised the significance of Rembrandt's vital, expressive line; the accurate methods of his own scientific training had helped him to command the subtleties of the etcher's craftsmanship, and he had seen Whistler drawing with his needle upon the copper-plate direct from nature. Having myself enjoyed this great privilege, having watched the master's sensitive hand as it drew delicately with pictorial suggestion golden lines that were to print a master-piece—this shortly after he had wrought his "Second Venice Set"—I can well imagine how stirred to emulation Haden must have been when he watched his young relative, still the ebullient student though out of his pupilage, take up a copper-plate and, without any preliminary sketch, express his vision upon it spontaneously with masterly ease. Haden was naturally eager to be doing the same, and, with his seeing eye and responsive hand already trained to swiftly observant and accurate draughtsmanship, he cultivated from the first a practice, which became habitual with him, of etching direct from nature, and finishing his plate at a sitting.

In those days the two brothers-in-law would often etch in company, and in the Haden home there was ready material. There were the children, Annie, Seymour, and little Arthur, and in these Whistler, the young uncle full of fun and playfulness, would delight, and he would find them willing models. To their busy father they do not seem to have made quite the same pictorial appeal. Haden's first direct etching, however, was a head of little Arthur, the main attraction for his needle being the ample growth of the child's long wavy hair, just as later he

would find a landscape motive in a mass of boscage. Whistler also etched *Little Arthur*, but he already saw that the significance of childhood is expressed as much by the body as by the face, so he put the whole child upon the plate. Curiously enough, though the human body was Haden's field of interest as surgeon, it seems rarely to have offered him as etcher an artistic motive that evoked inevitably his personal expression. How strongly his etching at this time was influenced by Whistler's is patent in the two studies of Mrs. Haden: *Dasha*, the charming plate (No. 1 of our reproductions) in which Haden shows us what his wife looked like to him; and *A Lady Reading*, done simultaneously with Whistler's *Reading by Lamplight*, when the same lady, apparently absorbed in her book, sat more unconcernedly, maybe, than she would have done had she been aware that, in serving as model to husband and brother on this occasion, she was playing her part in an episode momentous in the story of modern etching. For I am convinced that Haden, with his fine judgment realised, when comparing his own with Whistler's treatment of the same subject seen under identical conditions, that, whereas Whistler's artistic pre-occupation with the human form and physiognomy meant mastery, for himself his dominant scientific interest in these might hinder the subjection of his vision to pictorial conditions. He knew, then, he must seek his true artistic expression rather in the greater delight he got from Nature in the open air, when, for instance, she would show him trees in their infinite variety of growth and their ever-changing aspects under shine and shadow, quiet rivers flowing between verdant banks or through marshlands, under skies that take the weather and the time of day with beauty. By temperament pre-eminently an etcher of landscape, Haden soon realised that his vision in face of the country-side, the woodland, the river, found with needle and dry-point a happy graphic freedom of expression that we can trace through the plates of those early years of his etching activity, already broadening into mastery.

So we find Haden beginning the next year, 1859, with the first of his direct landscape plates, *Thames Fishermen* (Plate 2). This was the year of Whistler's Thames etchings, those masterpieces which with their achievement enlarged the pictorial scope of the bitten line; but with what a difference the river at this

time appealed to the two etchers! For Whistler, who had yet exquisite things to say in paint of the river's poetry, the appeal to his line was paramountly the active human interest of London's great waterway, with the functional individuality of the various river-craft and the men that plied them, the peculiarly local character of the wharves and riverside houses; for Haden, though he too went later down river and made a masterpiece of what he saw there, it was chiefly the riparian landscape of the upper reaches with its "informing expression of passing light" that called his needle to the copper. To him, ardent angler though he was, the eponymous fishermen with their skiffs were just an incidental feature in the design; his etcher's interest was engaged in suggesting the light of a still evening on the winding river and its banks with the reflected shadows of trees and rushes on the water. This motive again we find expressed with growing command of means and charm of statement, and yet a deliberately conscientious surrender to the inspiration of Rembrandt's landscapes, in the two plates *Egham* and *Egham Lock* (Plates 5 and 6). Thus, in the etching of the sylvan and river landscape Haden found his true métier as artist. How freshly his instinctive etcher's draughtsmanship discovered with searching line pictorial beauty in tree-trunks and stems, interlacing branches and foliage with the sunlight shimmering through them, we see for the first time in the charming little *Kensington Gardens* (Plate 3). Then, in a little plate *Trees in the Park*, which is recorded in both the Haden and Whistler catalogues and bears their joint names, though in his extreme old age Haden had quite forgotten it, there can be little doubt that it was he who drew the trees while Whistler probably put in the figure of the girl standing in their midst. Another plate of comparative interest in relation to these two artists, who at this time were exploring, often together, fresh woods and pastures new within the etcher's province, is *Sub Tegmine* (Plate 7) on which "Greenwich Park, 1859" in Whistler's handwriting appears over Haden's signature. This was done one day when the brothers-in-law were out together on etching adventure, and it clearly marks the difference in the two etchers' outlook; for here we see the trees of the park in their full leafage with the sun upon them were Haden's quarry, the Greenwich pensioner reclining in the partial shadow of the branches being just an incidental happening in the picture.

For Whistler, on the contrary, the Greenwich pensioner himself furnished a sufficient motive—a figure of character distinctly, as he rested prone on the sloping sward, possibly one of Nelson's men. And even when we look at Whistler's own record, made on a separate plate, of those trees in Greenwich Park, with the same little group of ladies sitting among them that we see in Haden's *Sub Tegmine*, it is interesting to note how the pictorial conception of the identical scene differs in each plate. In Whistler's the trees are deliberately grouped with a composing eye and artistic imagination at work, while Haden's is a summary transcript of that wooded bit of park-land, just as it appealed to be sketched then and there, with every line impulsively charged with the suggestion of scenic actuality.

This spontaneity of conception and expression was a distinguishing characteristic of Haden's etching from the first. However his practice as an etcher, all *con amore* as it was, urged by no thought of publication, might be stimulated in those early years by the intimate influence of Whistler's constant adventure on the copper-plate, Haden's artistic personality preserved its independence, finding authentic utterance with a freshness and distinction of style inherent in the etcher's joy of his subject. It is said to have been Haden's habit to carry with him everywhere a prepared copper-plate so that he was always ready with the impromptu response to the appealing motive. But, quick though his pictorial decisions were wont to be, that impromptu would be no hasty result of immature artistry, but an artistically considered affair from the first scratch upon the copper to the last, with every essential line rigidly selected and given at once its relative place and direction suggestively requisite to the picture. That Haden knew what he was aiming at when he resolved to take up the etching-needle we may judge from that remarkable group of plates done in his first year of serious etching, the working principle of which he elucidated with the written word as tellingly as with the bitten line. Listen to this: "Every stroke the etcher makes tells strongly against him if it be bad, or proves him to be a master if it be good. In no branch of art does a touch go for so much. The necessity for a *rigid selection* is therefore constantly present to his mind. If one stroke in the right place tell more for him than ten in the wrong, it would seem to follow that that single stroke is a more learned stroke

than the series of ten by which he would have arrived at his end. His great labour is to select, to keep his subject open, to preserve breadth, to establish his planes, and to secure for them space, light, and air. If he succeed in expressing his whole picture in this broad way the common observer will see in his work only a 'sketch'; but the faculty of doing such work supposes, as I have said, a *concentration and a reticence* requisite in no other art."

That this concentration, this reticence, were already ruling virtues in Haden's etching is convincingly evident when we look at those early landscape plates done in the first flush of his enthusiasm for the copper-plate—done, moreover, in leisure moments snatched from his pressing professional activities. Broader, simpler, more open still, in later plates his pictorial conception might be, but always from the first his vision would be artistically alert to select the structural, the organic, line with vitality implicit, to reject any line without its own expressive vivacity, and to discover the luminous eloquence of untouched spaces. Look, in *Mytton Hall* (Plate 4), along that arching avenue of shady trees at the sunlit façade of the old Tudor mansion in the North Countree, and, as your eye takes in harmoniously the relative forms of the trees and the patches of sunlight, you are conscious somehow of beauty. Then, in *Out of Study Window* (Plate 8), see how spaciously the etcher's vision from the top window in the Sloane Street house has comprehended the aspect of the further London under a sky of low rolling clouds, and with what economy of touch the effect has been obtained; and in the *Fulham* (Plate 9), how picturesquely the homely character of the riverside seems just to happen with the elusive charm of a sketch, while the near clump of trees in the Bishop of London's palace grounds lends a dignity of design. In *Early Morning, Richmond* (Plate 12), Haden's art was moved to show us exquisitely the poetry of the sylvan landscape at that hour when the sun, just risen, "sprinkles its benediction through the dawn." The lark is on the wing, showering melody upon the light-suffused dewy atmosphere, and the heart of the artist is touched with romance, for we see him emulating Orlando in the Forest of Arden by writing on the tree-trunk most brilliantly lighted the name of his wife—Dasha. True, this appears only in the second state, but, afterthought or no, it is significant of the lyric mood in which the etcher made the morning sing upon his plate.

But perhaps Haden's most remarkable achievement at this period was his etching on one day the two important plates, *On the Test* (Plate 10) and *A Water Meadow* (Plate 11), the latter at noon, the former very late in the evening. We know this from the etcher himself, as we know also that *A Water Meadow* was a plate he liked, which, in his own words was "saying a great deal." The Test is a favourite Hampshire stream where trout abound, and its waters and banks offered motives to Haden's needle—to say nothing of his fishing-rod—both early and late in his career. These two plates were etched where the river runs near Romsey, and only a master-etcher could have compassed in a single day the pictorial vitality with which in each the landscape and the rainy sky are presented under different aspects of light. Only a master-etcher, I say, and one who enjoyed the doing. Artistic enjoyment becomes more and more convincingly the key-note of Haden's etching as we look through the plates he wrought in the following year, 1860. His last plate in 1859 had been *The Mouth of a Brook*, which he considered the best piece of foliage work he had ever done, but to his great regret some destructive chemical action rendered the greater portion of this charming plate unprintable after but four impressions had been taken, and a dry-point reminiscence of it began the next year's work on the copper. Sheer delight in the intricacies of tree-drawing seems now more than ever to have possessed Haden. We have already seen how sure an eye he had for pictorial beauty in the growth and the grouping of trees, and in the gracious patterns that sunlight would make with their branches and foliage, and it is with very varied charm that this is further seen in the plates of 1860. Besides the large *Kensington Gardens* (Plate 14), which in its second state five years later the Etching Club published in a folio of selections, we have the very rare *By-road in Tipperary* (Plate 15), that enchanting record of a sunny hour among the trees of Lord Hawarden's beautiful park at Dundrum, in Cashel, Tipperary. This, I confess, is one of my special favourites among Haden's etchings, and it was in this very park, where his needle had been inspired to give such exquisite interpretation to this "melodious spot of beechen green," that the artist found, three years later, yet further inspiration for his lovely and poetic dry-point masterpiece, *Sunset in Ireland* (Plate 25). The *Dundrum River* (Plate 24) was done at the same time, while the very rare *A River in Ireland*

(Plate 42) was quite a happy memento—although the Etching Club incomprehensibly rejected it—of Haden's return the following year to enjoy again the charm of that Tipperary river. But it was in 1860—the *By-road* year—that the *Shere Mill Pond* (Plate 17) was done, that plate which, with its tenderly expressive charm of a still pool reflecting all its sheltering greenery under the calmest of summer skies, and scarcely disturbed even by the sudden flutter of a water-fowl, Hamerton was tempted to describe as "with the single exception of one plate by Claude (*Le Bouvier*), the finest etching of a landscape subject that has ever been executed in the world"—praise that I agree with Wedmore in regarding as extravagant. Yet Wedmore's own enthusiasm was scarcely less exuberant when he spoke of the delightful little *Coombe Bottom* (Plate 16), done about this time, as "unsurpassed for sweetness and spontaneity." Haden himself must have been fond of this plate, for we have it on the authority of his friend and latest cataloguer, Dr. Nazeby Harrington, that the second state, which we reproduce here, was made in 1903, forty three years after it was originally etched, a third state following two years later and restoring the shadows of the rabbits as they had appeared in the first state—this when the artist was eighty-seven!

One must remember that in the beginning of the etching revival Haden alone in England was etching the sylvan subject, and in doing so was looking at Nature with his own fresh vision every time he took up his copper-plate. When, therefore, we look at these proofs, personal preference must wait upon the responsive mood, since their black and white has the elusive power of the poet Marvell in his garden of

> "Annihilating all that's made
> To a green thought in a green shade."

The next two years made too many demands on Haden's public and professional activities to allow leisure for etching, and 1861 saw only one "green thought" take graphic form upon the copper—the delicate *Sonning Gravel Pit* (Plate 18); while in 1862 his one plate was the *Portrait of F. S. Haden*, No. 2 (Plate 19). A vivid self-revelation this of the practical surgeon-artist seated at his etching table with his point in his hand over the copper and his acid beside him, looking obviously into a mirror and searching curiously for the features of characteristic interest in his own frank and resolute countenance. This was the year of the second Inter-

national Exhibition, in which Haden's services were again enlisted as a Juror, and, though he exhibited none of his own etchings, then all unpublished, he lent four of Whistler's "Thames Set," these being the only original etchings in the British section besides some illustrative plates by George Cruikshank and a selection by members of the Etching Club. But at this exhibition Haden made the acquaintance of a young man who, a little later, was to commence an intimate and beneficial association with the etcher's work which lasted over forty years. This was Frederick Goulding, the "master-printer of copper-plates," as his sympathetic biographer, Mr. Martin Hardie, has described him, and "the best printer of etchings in England," as Haden himself acclaimed him. He was little more than a lad, not yet out of his apprenticeship to Day & Son, the printers, when Haden saw him working the press at the Exhibition, and, evidently attracted by the mastery of his handling, stopped and talked to him about printing, and followed this with an invitation to visit him in his Sloane Street studio, to see his own etchings and his Rembrandts. It was not, however, till nearly five years later that Goulding began his active and continuous participation in the printing of Haden's etchings, usually at the artist's own house; not, in fact, till after the publication in Paris, in 1865-6, of the thirty plates that Burty sponsored under the title *Etudes à l'Eau-forte*, which were printed by Delâtre, from whose masterly work Haden first learned to appreciate the resources of fine printing.

In 1863 Haden resumed his etching and produced sixteen plates, two of which are of first-rate importance. These began with the four plates he did while visiting Amsterdam in company with Whistler and Legros. How artistically responsive was Haden's etching instinct to the inspiration of Rembrandt's line we may see in the two *Amstelodamum* plates reproduced here (20 and 21), while Whistler's *Amsterdam from the Tolhuis* records, with his own personal zest for the spirit of place, that early visit to the home of the great Dutch master of masters. Whistler did his exquisite *Weary* just after this, besides other feminine studies, and I fancy one can trace the stimulus of these in Haden's graceful dry-point, *The Letter* (Plate 23), a *rara avis* among his plates, though we find him later combining feminine interest with the light-and-landscape motive in such plates as *The Towing Path* (Plate 35) and *The Assignation* (Plate 50), attracted pictorially by the lines

of the lady of the 'sixties in her swelling crinoline's capacious round. No complete impression is known of the plate of which *Dundrum River* and *Two Asses* (Plate 24) are separate parts, though, as they appear mounted together in our reproduction, they show the original intention of the single plate. It represents the same spot as the exquisite dry-point already mentioned, *Sunset in Ireland*, (Plate 25), with the setting sun behind the dark masses of the thicket singing its poetry of gently contrasting light and shadow over the still river and its quiet banks. Hamerton, who always preferred the bitten line to the dry-point's, said strangely of this plate, it "is rich in tone, but not very luminous, so that the idea of sunset does not occur to us till we read the title." On the other hand, he found the etched plate, which was actually drawn in the acid, more luminous than the dry-point. A point of special interest about *Dundrum River* and *Two Asses* is that these were actually the first two plates of Haden's ever printed by Frederick Goulding. This was in 1867, when they were used to illustrate an article of F. T. Palgrave's in the "Fine Arts Quarterly Review." A contemporary note of Goulding's stated that two thousand of each plate were printed, and he wondered what became of them all, for he did not think that very many were issued. Dr. Harrington in his catalogue says that to some impressions of the *Two Asses* was affixed a penny Inland Revenue receipt stamp, for with sly humour Haden would present the print by way of receipt to some of the subscribers to his *Etudes à l'Eau-forte*; while Haden's son told Mr. Martin Hardie that his father was in the habit of giving it to engaged couples. Two other plates of this year were important—the breezy *Battersea Reach* (Plate 26), done from the window in the house which Whistler had lately taken in Lindsay Row, and holding its own for freshness of vision with Whistler's own *Battersea Reach* done at the same time; and *Whistler's House, Old Chelsea* (Plate 27), one of Haden's very best etchings. Of this the artist has told us "Great care was taken in the drawing, especially in the foreshortening of the barges, which gave me infinite trouble, I remember. It wore out very soon, and had to be destroyed before it had given its full quota of impressions." Published in the *Etudes*, presumably this was one of those delicate plates which, showing signs of wear even in the expert hands of Delâtre, with the artist personally supervising, determined the edition of 180 instead of the advertised 250.

The happy sketchy mood that characterises Haden's plates in 1864 was probably a reaction from the deliberate formality of conception which he had accepted as an obligation to ancestral sentiment in translating into the etcher's idiom, gracefully enough and with something, I fancy, of social pride, his grandfather's portrait painted by Wright of Derby (Plate 28): but, looking at the next plates, would you give their pictorial freshness and spontaneity for a wilderness of such grandfather's portraits? Here are five out of seven plates all drawn directly from nature on one glorious August day in South Wales—an astonishing achievement of rapid and vivacious draughtsmanship with extraordinary immediateness of right pictorial conception. Beginning with the radiant sunrise at *Newcastle in Emlyn* (Plate 29), this etcher—amateur in the true sense of the word—continued through the sunny morning and afternoon, with artistic appetite growing by what it fed on, finding happy motives in the play of light and shadow over the charming landscape where the trees grow abundantly and the calm streams invite the wading cattle, as in *House of the Smith* (Plate 30), or *Kenarth* (Plate 31), or, as in *Kilgaren Castle* (Plate 32), where the old ruin crowning the height seems to claim the sun as its pictorial right, ordering the opposite thicket on its lower plane into richly contrasting shadow; then he finished his day's etching revel at *Cardigan Bridge* (Plate 33), where he caught the sunset on the Teifi reflecting in its glow upon the water the boats and the riverside trees and houses. That Haden did not carry out his intention of mezzotinting this spontaneous etching I for one do not regret. Repetition of this favourite motive of sunlight reflection on the river we find again and again with varying charm in the landscape aspect. Here it is in *Brentford Ferry* (Plate 34), dedicated in the early impressions "To Whistler," an inscription that ominously disappears in the later; in *The Towing Path* (Plate 35), which in Haden's opinion was one of his best plates, though he could never discover whether the lady or the dog it was that prevented others taking it into favour; in *Boyle's Farm* (Plate 36), the etched version of the same spot at Hampton Court; in the spirited little sketch of *Shepperton* (Plate 37), and *Kew Ait* (Plate 40). A very endearing bit of the old upper Thames shore is sympathetically recorded in *Kew Side* (Plate 38), which together with *Dog Begging* (Plate 39) originally formed one plate, but Haden's critical instinct told him they would be happier

apart. A well wooded river landscape was always a certain lure for Haden, but the visit to Tipperary which produced *A River in Ireland* (Plate 42) saw him tempted to one of his rare essays in portraiture by the beauty of Lady Clementina Maude—*La Belle Anglaise* (Plate 41)—one of the daughters of his host Viscount Hawarden.

At the Royal Academy Haden's etchings, exhibited in five successive years under the pseudonym of "H. Dean," had attracted no attention; at the Salon their merit, originality and sincerity received, as I have said, prompt recognition from Philippe Burty, and the two eulogistic articles, with catalogue appended, which he wrote in the influential "Gazette des Beaux Arts," made the year 1864 a momentous one for Haden. Through them he began to taste artistic fame, but, what was more important, the publication in the following year of the *Etudes à l'Eau forte*, with Burty's praise in French reprinted, was the practical result. Paris was the place of publication, but, contrary to expectation, London was the scene of the substantial success; for, though etching was still an unfamiliar method, people crowded to Colnaghi's to see, and buy at 15 guineas the set, these direct transcripts, so pictorially suggestive, of the familiar home scenery. Included among them was the splendidly radiant *Sunset on the Thames* (Plate 44), with which Haden began his etching in 1865, and, since Whistler had not yet titillated the art-world of London with his audacious phrase about a "very foolish sunset," it was still permissible to the would-be connoisseur to admire the stately pageantry of the setting sun, and here it was presented with an etcher's mastery. The flaming light radiates from the sun till it fills the sky, and all the shadows are luminous. Yet Hamerton, whose writings did so much to stimulate the etching movement in those early days, perhaps explained the crowd's enthusiasm when, in praise of this plate, he said that, because it "really suggests colour and light," the "spectator's imagination easily turns it into a painting"—which is just what ought not to happen to an etching, since its special charm is inherent in its own linear method of suggesting all the pictorial elements of light, colour and form. Anyhow, this *Sunset on the Thames*, I am sure, crowned Haden's success with the English public, and *Hands Etching* (Plate 45), of course, showed how the thing was done, while it was clear from *Little Calais Pier* (Plate 46), used as a headpiece to the *Etudes*, that a man who could take up a copper-plate on the deck of a channel steamboat and

actually sketch the French port as he approached it at three o'clock in the morning, just for the joy of the thing, must be no ordinary artist. So Haden's success was great as it was prompt, and fame and profit came to him, and greatly surprised his amateur modesty. Meanwhile the busy surgeon went on etching for his pleasure, and we feel his enjoyment particularly in such plates as *Yacht Tavern, Erith* (Plate 52), and the spacious *Erith Marshes* (Plate 53), breezily vibrant with light and air, both done in the congenial company of his friends Daubigny, the famous painter-etcher, and Burty, the critic of sure acumen. These were zinc plates, zinc often claiming Haden's preference over copper for its easier response to his rapid methods, and a sympathetic quality he found in the line the acid so quickly bit into it.

During the next three years Haden did no fresh etching, but in the interim two notable things had happened. His increasingly strained relations with Whistler had come to a final rupture in 1867 with a fracas in Paris, of which, years later, Whistler gave me his own absurdly, incredibly valiant version, which of course, he firmly believed, and this was followed speedily by Haden's resignation as Honorary Surgeon to the Department of Science and Art. While he held this appointment he had been much interested in the founding of classes for etching and wood-engraving at the National Art Training School at South Kensington, and it was probably at his suggestion that Delâtre was engaged in 1864 to come over from Paris and, by giving expert advice about the presses and equipment and daily demonstrations for a month in "biting" and printing, to assist R. J. Lane, the distinguished lithographer who conducted the etching class. It was presumably about this time in the more popular class for wood-engraving that Haden made his first, and possibly only, attempt with the graver on the block, an attempt unknown hitherto even to Dr. Harrington, but recently brought to light by Sir Frank Short's discovery of two proofs in a parcel of woodcuts he had long possessed. On one of these (here reproduced) is the legend, in Haden's handwriting, "Chudleigh Glen—first attempt at woodcut. S.H.," which has helped Sir Frank and Dr. Harrington to identify the work as indisputably Haden's. Allowing for the difference of medium, the treatment of the sunlight shimmering through the boscage and glittering on the great rocks and the eddying stream in that pixie-haunted Devonshire glen, is just what one might expect from the

etcher of, say, the large *Kensington Gardens* (Plate 14), or even *The Three Sisters* (Plate 56), that sunny vista of noble trees in a glade of the richly wooded old park of Werrington in Devon, the trees drawn with persuasive suggestion of their long deep-rootedness and a very particular care for the texture of their bark.

To the admirers of Haden's etchings the most important happening of the year 1867 was Goulding's beginning to print them, mainly on the master's own press in Sloane Street. Haden had always been personally interested in the printing of his plates, and he had very definite views on the subject, rightly believing that an etcher is the proper person to print his own plates, since the ultimate expression of his artistic conception is not the bitten drawing on the copper but its inked impression on the paper, and it is doubtful if any but he can give the necessary character to his work and exactly adjust the balance of his blacks and greys, his lights and darks. But if, as he said, the etcher cannot print his own work—and in Haden's case, of course, his constant professional duties made it practically impossible for him to do more than print working trial proofs—then "he should choose a finely organised man with the palm of a duchess to do it for him, having first set before him a proof to his liking." That "finely organised man" Haden found in Goulding, whose professional handling was sensitive enough to need no amateur help even from a duchess's palm. And of the cordial relations which existed between these two, master-etcher and master-printer, from 1867 till the latter's death in 1909, a year before Haden's, we get delightful glimpses in their letters which Mr. Martin Hardie permits us to read in his life of Goulding; letters from the printer often full of interesting reminiscence, and from the etcher not only, as Mr. Hardie says, "full of valuable instructions as to the treatment of particular plates of his own, but containing *obiter dicta* of the widest interest to all connoisseurs." In one of his letters referring to his printing days at the Sloane Street house, Goulding gives a vivid instance of the way Haden was trying to stir up interest in etching among the painters. "One of the evenings I remember well, about 1869, when you invited the members of the Etching Club to see their plates proved . . . I can look back and see how interested some were—Millais, Hook, Cope, etc.—and can remember that Redgrave, Horsley, and others were not so pleased with the rendering of their plates." A further reference

CHUDLEIGH GLEN.

THE ONLY KNOWN WOODCUT BY HADEN (*see page* 15.)

From a proof in the collection of Sir Frank Short, R.A., P.R.E.

to this gathering in one of Goulding's notes is also of particular interest: "The evening went well on into the night, and it was one or two o'clock in the morning before the breaking up. I well remember Millais's tall strong figure seeming to dominate the room, and Haden, with loose coat and collar off, interesting himself in the printing and explaining to the company the difference between good and bad printing, or rather, different ways in which an etching may be printed."

Haden had little leisure now for new plates, but one of the three he wrought in 1869, *The Inn, Purfleet* (Plate 59) may be regarded as a kind of link with the *Breaking-up of the "Agamemnon,"* the famous masterpiece which made 1870 a red-letter year in the story of his etching. For, leaving in their sunny quite the narrow reaches and backwaters of the Upper Thames, such as he had lately depicted once again in *The Island, opposite Boyle's Farm* (Plate 58), he went far down river to where the broad tidal waters were stirred with the brisk movement of working craft, and beneath a breezy sky vessels under steam or under sail were coming up from the sea, and with spirited handling on the zinc plate the etcher gave the scene pictorial life. And now, having been moved to etching interest by the Thames below London, he found there, though not so far below, a splendid motive which he used to such rich artistic purpose, that in *Breaking-up of the "Agamemnon"* (Plate 62) he gave us one of the great classics of the art. The story of this famous etching is something of a human document. Haden was now 52, and, with head and eyesight constantly taxed by his surgical practice, he was beginning to lose a little confidence in his power to work directly on copper out of doors; but, to redeem his promise to etch a plate for Hamerton's new art-magazine, "The Portfolio," the fee for which was to go to the Royal Hospital for Incurables, he went one day in July, 1870, down to Deptford, and there on the copper drew the hulk of the old battleship "Agamemnon," then being broken up—a masterly drawing, though, as he confessed, he "never undertook a more perplexing job." At first he feared the size of the ship on the plate would militate against its pictorial treatment; but in diffidently offering it to the editor he wrote: "I had thought of making the sun set behind the old hulk and the distant cupolas of Greenwich, and of using the sinking luminary as typical of the departing glories of both, and I will try to do

this yet." Haden tried and he succeeded completely, the result being an artistic achievement with the etched line which for sheer expressiveness, produced by harmonious beauty of composition, by the masterly balance of light and shade telling together their glowing story of the sunset sky and the animate river, by the absolute pictorial significance of every line, has never in its own *genre* been surpassed, if ever equalled. Owing to the dimensions of the print it was not after all issued with "The Portfolio," a bright sketchy plate, *A Brig at Anchor* (Plate 64) being substituted for it, while *Breaking-up of the "Agamemnon"* was published separately by Colnaghi at five guineas, a price then regarded as exceptionally high for an original etching. Yet the sale was extraordinary, the plate winning a popularity never before won by an etching, and the financial success was at that time almost incredible, Haden, according to Hamerton, receiving altogether 2,500 guineas from the sale of the first state alone. This famous etching was printed by Goulding, as a note of his records, February, 1871, "at Seymour Haden's studio at the top of his house, 62, Sloane Street." In a letter from Goulding to Haden, of May 8th, 1904, which Mr. Hardie quotes, the printer recalls: "The *tirage* of the 'first state' would have occupied about a week. You then added the dockyard sheds, and the *tirage* of the unlimited 'second state' followed on. I had three weeks consecutive printing with you in the old house, 62, Sloane Street, at the 'Star' press you had then. I do not think that anyone but myself printed the plate . . . Don't you remember how the proofs were spread all over the floor to dry, so that the ink should not be flattened down, to preserve the emboss of the etched lines? . . If my memory serves me right, very few, if any, of the first published state, that is before the introduction of the dockyard sheds, were printed on Whatman paper. They were mostly on 'Old French' paper, which you had when the Etching Club dissolved, and on the old 'Blaw' paper . . . Have you any record of how many proofs you delivered to Messrs. Colnaghi? Also have you the prospectus they issued about the publication of it? In it I think it is said that fifty or one hundred proofs of the first state were to be issued, and I do not think that very many more were printed. Of course there were more, as some were weeded out."

Between 1870 and 1873 Haden's etching-needle was idle, but the plates that he did in the next two years show a bolder, more

open linear conception; indeed, the severe economy of line which leaves so much for the unfilled space to say in *Sawley Abbey* (Plate 65) takes a definite purpose in such plates as *Inveroran* (Plate 66) and *Scotch Firs, Inveroran* (Plate 67), *Harlech* (Plate 70) and *Dolmellynlyn*, the intention being to provide a structural basis of form with pictorial accent for tonal rendering by mezzotint. The intention was, of course, induced by a study of Turner's outline etchings for his *Liber Studiorum*, but Haden only commenced to try his hand at mezzotint in 1880, though a note of Goulding's dates it a year later, and then some of these earlier mezzotint schemes were left for good in the bare etching stage. Of those that were carried out, *Harlech*, being a zinc plate, failed to bear the responsibilities of mezzotint in printing beyond a few impressions, while in *Winchelsea Canal* (Plate 73), Haden, it seems to me, showed that he had not quite mastered the subtle adjustment of mezzotint tones to the accent of a hard bitten line. Perhaps he realized this himself, and consequently, when he did his second plate of *Harlech*, he began with pure mezzotint strengthened by a few dry-point lines, and only when he got to the third state did he invoke the aid of etching for the definition of the sheep, the rocks and the castle ruins.

That his etching at this time was not all done as a basis for mezzotint we have happy evidence in *An Essex Farm* (Plate 71), which he himself considered, as he said, "in the true artistic sense" one of his finest plates, owing particularly to his treatment of the distance, while *Pool Dornie* (Plate 72) was pure Haden. But his enthusiasm for Turner now impelled him to a big interpretative undertaking, no less than a huge etching of the National Gallery picture, *Calais Pier*, with the idea of ultimately mezzotinting the plate. It was a real *tour de force*, and when the etching was finished in April, 1875, Haden had a press specially made for the printing at a cost of 200 guineas, and engaged Goulding to work in the Sloane Street studio for six weeks in order to print the three hundred proofs he expected would be required. Presumably, however, the public demand did not justify such a number, for Dr. Harrington's catalogue gives fifty impressions each as the edition of the first and second states, and eight of the third, while about a dozen was the number when the plate was subsequently mezzotinted, the first "proving" in that state being attended by a serious accident to the press, which upset both the printer's work and the etcher's temper. Before Haden's mezzotint epoch, however, there was a period when

he used the dry-point with extraordinary freshness of artistic appeal and a true appreciation of the medium's capacity. This was in his wonderful year, 1877, when at the age of 59, and busy as he was professionally, he produced thirty-nine plates, sixteen of which he did within a fortnight, while staying at Newton Manor, near Swanage in Dorsetshire, on a visit to his friend, Sir J. C. Robinson, an accomplished amateur with an etcher's conception all his own. These dry-points include the splendid *Windmill Hill, No.* 1 (Plate 74), with the breeze blowing up from the sea over the sunlit common, and the scarcely less admirable records of the same hill (Plates 75 and 76), and the noble *Nine Barrow Down* (Plate 77), which, certainly realising Haden's own ideal of the artistic skill required by the etcher, shows plane detached from plane, detail fused into mass, and definition subordinated to space, distance, light and air. And here, to say nothing of *The Keep* (Plate 78), *Newton Manor* (Plate 80) with its pervading charm of tranquillity, *Challow Farm* (Plate 81) and *Wareham Bridge* (Plate 82), all plates of quality, is the beautiful *Little Boat House* (Plate 83), with its sunlight and shadow so perfectly balanced on the plate, which he was anxious that Goulding should print with "the light lines light and the dark work crisp and full, *never smeary*, and the ink always black." Little escaped Haden when he took a proof in his hands, and he held that absence of sharpness is a common fault in the printing of dry-points, and insisted that "the proof should show the quantity of ink honestly carried by the line, else it does not look like bur and betrays the stump." Other notable plates of this year were *A Backwater* (Plate 84), a charming variant of a favourite motive, the austere etching of Burgos, *Grim Spain* (Plate 87), and the sunny, open dry-point *The Terrace, Cintra* (Plate 88), the two most distinguished of Haden's graphic records of the visit he and Robinson paid together to Spain and Portugal.

With his notes "About Etching," and his monograph on the etched work of Rembrandt, Haden in 1879 made two of those valuable contributions to the literature of the art with which throughout his career he strove to stimulate a wider appreciation of etching as a medium of original expression. In this same year, too, were published by the Fine Art Society his two big plates, *Windsor* and *Greenwich* (Plate 89), etched, unlike the mass of his work, expressly for publication. The publishers' advertisement of *Windsor* reads attractively:—"The hazy tone of the distant

castle, the long line of cumulus behind it, and the few flocculent clouds above, the drooping flag, the motionless sail, and the bathers, are intended to suggest a bright and tranquil day, and to contrast with the more sombre character, rougher scene, and later hour of *Greenwich*." The plate, however, was never a favourite of mine. *Greenwich*, on the other hand, is quite a distinguished etching, and our reproduction, taken from one of three existing impressions, shows the plate in its final state, with the late light of the sinking sun spreading its glow over the noble Hospital buildings and the old Trafalgar Tavern, and the boats and sailing ships reflected in the calm rippling river. This was the state of the plate before it was rocked for mezzotint, though Haden did not scrape it after all, justly deciding, let us presume, that the disposition of his etched lines carried sufficient suggestion of tone.

In 1880 Seymour Haden crowned his efforts to bring original etching into practical favour with artists, and to make it better understood of the multitude, by founding the Society of Painter-Etchers, which during thirty years of varying fortune and favour, twenty-two of those years with the Royal sanction, bravely and persistently gathered prestige in the art-world under its founder's honoured yet dictatorial presidency, until his death at ninety-two in 1910, when his mantle of dignity and authority was placed appropriately on the worthy shoulders of Sir Frank Short. Haden was very proud of his Society, and the year of its first exhibition he did one of his serenest etchings, the last of his really important ones, *A Lancashire River* (Plate 90), as well as *The Village Ford* (Plate 91), in which the timbers of the bridge challenged him to a piece of skilful draughtsmanship. After this, with the exception of *Encombe Woods* (Plate 92), etched with a view to subsequent mezzotint, *Cowdray Castle, with Cows* (Plate 93) and the strongly-bitten *The Test at Longparish* (Plate 94), all done in 1882, Haden did no etching of any importance. His eyesight was failing, and he realised that his etching days were over, but his enthusiasm for the art was as strong as ever, and by way of propaganda, he visited America, where his etchings were already in great favour, to lecture in all the principal cities of the States. Of this visit Frederick Keppel, the famous New York print-seller, who enjoyed a lengthy friendship with Haden and was wont to be a favoured guest at Woodcote Manor, his Hamp-

shire home, has left some delightful reminiscences, with many humorous glimpses of the veteran etcher's masterful though engaging personality.

As we have seen, it was not till he began to feel that his eyesight, overtaxed by age and constant work, could no longer respond as of yore to the demands of his etching-needle and acid, that Haden turned to mezzotint; and I cannot help wondering whether he would ever have depended on that medium, as he did in his declining years, for the utterance of his pictorial vision, could he have retained his command over line to suggest all the tonal expression of landscape as triumphantly as in plates like *Sunset on the Thames*, *Sunset in Ireland*, and the noble *Agamemnon*, which became regrettably melodramatic when repeated in mezzotint. He practised the method with enthusiasm and with some pictorial success, when he had got over the dabbling stage, the stage in which he thought to scrape a plate direct from nature as easily as he could etch one. He made the experiment on the Test at Longparish, choosing exactly the same spot he had previously etched, but without justifying the attempt, as Sir Frank Short the same year, 1885, had justified his out-of-doors mezzotinting experiment in a late sunset at Putney Bridge. But Short is a mezzotinter as to the manner born, whereas with Haden, it seems to me, the slow method was alien to his impetuous temperament, but was forced upon him by circumstances. Probably he recognised something of this himself when he asked Short to mezzotint the splendid series of landscape drawings in charcoal which he had made originally with a view to translating them to the copper with his own scraper. But Short pointed out to Haden that these fine drawings, which Dr. Harrington, who happily possesses them, has described with loving enthusiasm, were really conceived with an eye for line rather than tone, and would be more effectively treated as etchings or dry-points than as mezzotints. Nevertheless Haden cultivated a sympathy with the medium, and acquired a certain amount of mastery over the technique; sufficient to achieve beauty in a group of plates with subtle gradations of light and shadow, rendering moonlight breaking through dark skies and making mysterious reflections on watery solitudes, haunted by mosquitoes and maybe a man with a fishing rod. Not an infinite range of tone, perhaps, was at the command of a mezzotinter of eighty, but a range full enough to convey the poetry of the scene, such as we find in *Evening*

Fishing, Longparish (Plate 95), *Grayling Fishing, A Salmon Pool on the Spey, The Haunt of the Mosquito*; while in *An Early Riser* (Plate 96) we see the rising sun dispersing the mists so that the stag may take the morning gladly upon the rocky hilltop. Referring to this plate there is an interesting passage in a letter Haden wrote on 11th March, 1897, to Goulding, who steel-faced and printed it:—"Popular news of the two trial states of *Early Riser* very curious. *Collector* wants first trial, only because he can't get it. *Artist* second trial—and artist is right—light, space and air, with mist among the foreground stones being so much the best part of it as to make up for rotten ground and bad scraping in the sky. I also, as you know, consider this the right view to take of it. Most, however, ask for more brown in ink, and so should I if force of line definition could be got with it. How would strong black with a *pinch* of orange, chrome, or some such violent yellow do?" His keenness about printing, by the way, continued to the end, and in 1894, the year of his knighthood, he determined, while his sight yet availed, to print with his own hands proofs from all his plates, in the brew-house which served for studio at Woodcote Manor.

It was for his mezzotints that Haden was awarded the Grand Prix at the Paris International Exhibition of 1900, this high distinction having been already won by his etchings at the Exhibition of 1889. It was of this exhibit, I suppose, that the art-critic of an important French paper wrote declining to believe that any modern could have done such fine etchings, and asserting that the prints must have been taken from newly-discovered plates by one of the old Masters—a criticism that flatteringly amused Haden, as I am told by Mr. Marion Spielmann, who long ago won his confidence by valiantly supporting him in the press when he was indignantly fighting the Printsellers' Association on the question of "declaring" editions.

As France had from the first been prompt to recognise the freshness and the quality of Haden's art, so in his old age she conferred upon him honours that afforded him extraordinary gratification, and made him feel all the more keenly that in his own country, beyond the knighthood he received as President of the Royal Society of Painter-Etchers, he had had no official recognition. While the Royal Academy still left him coldly without its ranks, the Société des Artistes Français (reconnue d'utilité publique) in 1905, cordially elected him to its membership, and

at the nomination of Achille Jacquet, the eminent engraver, he was unanimously elected Corresponding Member of the Académie des Beaux Arts; then at the same sympathetic instigation came to him the crowning honour of the Institut de France membership. Haden's sense of personal dignity and importance responded eagerly to these honours, and he placed such inordinate value upon them, that he would resent any correspondent's omission to mention them in addressing him, even on occasion returning the offending envelope. Those French honours solaced him in a measure for the Royal Academy's neglect.

Sir Francis Seymour Haden was a remarkable man, rich in fine qualities of mind and heart, yet with limitations and contradictions of character and temperament that could be lovable or trying. A characteristic instance of his tryingness was when a parvenu—in Haden's eyes—having bought the freehold of Woodcote Manor subject to Haden's life lease, and taken up his residence close by to await the aged artist's decease, the angry old man's indignation at this excited him to live on defiantly until the purchaser's patience was exhausted, and he re-sold the freehold to Haden's friend, Edwin Abbey.

Seymour Haden's innate artistic spirit found happily sincere and beautiful expression in many a masterly print that holds perpetually some lovely and inspiring moment of Nature, and serves as a living classic to enrich the traditions of the etcher's art. The very genius of line it was that gave his masterpieces their vital beauty, and saved his comparative failures even from insignificance. Haden's true place was always in the sun, for his art responded most eloquently to its beamy radiance, whether at its rising or at its setting.

A CHRONOLOGICAL LIST OF HADEN'S ETCHINGS AND MEZZOTINTS, with their plate-measurements, and the number of Trial Proofs and Published States of each. Based, with the Author's generous permission, upon Dr. H. Nazeby Harrington's authoritative Catalogue Raisonné, "The Engraved Work of Sir Francis Seymour Haden, P.R.E.", 1910, long out of print. The plate-numbers refer to this catalogue. Etching understood in each case unless otherwise described; E.D. standing for Etching with Dry-point, D. for Dry-point, M. for Mezzotint.

1843-4.

1 Tomb of Porsenna. 6⅛ in. w. 4 in. h. Trial (a). Unique.
2 Castle of Ischia. 6⅛ in. w. 4 in. h. Trial (a). Unique.
3 Gate of Belisarius. c.9 in. w. 8 in. h. Trial (a). Unique.
4 Houses on the Tiber. 7⅛ in. w. 4½ in. h. Trial (a). Unique.
5 Pisa. Trial (a). Unique.
6 Villa of Mecænas. 5 in. w. 3⅞ in. h. Trial (a). Unique.

1858.

7 Arthur. 2⅛ in. w. 3 in. h. Trials (a) (b) (c).
8 Dasha (Lady Haden). E.D. 3¾ in. w. 5⅛ in. h. Trials (a) 4⅛ in. by 5⅛ in. (b) (c).
9 A Lady Reading. E.D. 6¼ in. w. 4⅜ in. h. Trials (a) to (e). One State.
10 Amalfi. E.D. 3⅛ in. w. 4⅝ in. h. Trials (a) (b). One State.

1859.

11 Thames Fishermen. E.D. 8½ in. w. 5¾ in. h. Trials (a) (b). Three States.
12 Kensington Gardens. (Small plate) E.D. 4⅝ in. w. 6¼ in. h. Trial (a). Three States, with Intermediate Trials (b) and (c).
13 Trees in a Park. 4⅞ in. w. 7⅞ in. h. Unique. The girl's figure presumably by Whistler.
14 Mytton Hall. D. 10⅜ in. w. 4¾ in. h. Trial (a). One State.
15 Egham. 7⅞ in. w. 5 in. h. Three States, with Intermediate Trials (a) and (b) between 1st and 2nd, and Trial (c) between 2nd and 3rd.
16 Egham Lock. 8⅞ in. w. 5⅞ in. h. Trials (a) (b) (c). Three States, the 3rd mezzotinted.
17 Sub Tegmine. E.D. 5⅞ in. w. 6¼ in. h. Trial (a) 5⅞ in. w. 8⅞ in. h. Two States. Thirty Impressions.
18 Out of Study Window. 10¼ in. w. 4¼ in. h. Trials (a). Unique. (b) Two (c) Six impressions. One State.
19 Fulham. E.D. 11 in. w. 4½ in. h. Trials (a) (b). Two States, with two intermediate Trials (c) and (d).
20 On the Test. E.D. 8⅞ in. w. 5⅞ in. h. Trials (a) (b) (c) (d). One State.
21 A Water Meadow. 8⅞ in. w. 6 in. h. Trials (a) (b). Two States.

22 Early Morning, Richmond. E.D. 11 in. w. 4⅛ in. h. Two States—the first rare.
23 The Earliest Tree. 13⅜ in. w. 7⅞ in. h. One State.
24 Kidwelly Town. 9 in. w. 6 in. h. Trials (a) (b). One State.
25 Kidwelly Castle. 6 in. w. 3⅞ h. Trials (a) (b). Two published States with Intermediate Trial (c).
26 The Mouth of a Brook. 8⅞ in. w. 6 in. h. Trials (a) 4 impressions (b) 6 impressions, the plate reduced to 3⅜ in. by 6 in.

1860.

27 The Mouth of a Brook. (Second Plate.) D. 8⅞ in. w. 5⅞ in. h. Trials (a) (b) (c).
28 Kensington Gardens. (Large Plate.) 5 in. w. 8 in. h. Trials (a) (b). Two States.
29 Stems. (A Study). 4⅜ in. w. 5⅝ in. h. Trials (a) (b) 6 in. w. 8⅞ in. h. One State. Plate reduced.
30 By-road in Tipperary. E.D. 11¼ in. w. 7½ in. h. Trials (a) (b). Two States.
31 Humewood. (Dr. Harrington has rejected this plate as a forgery, on Haden's authority).
32 Coombe Bottom. E.D. 6 in. w. 4½ in. h. Trials (a) to (f). Three States, with Intermediate Trials (g) and (h) between 1st and 2nd.
33 The Holly Field. 5 in. w. 2 in. h. Trial (a). Two States.
34 A Cottage Porch. 4½ in. w. 6 in. h. Trial (a).
35 A Cottage Parlour. 4⅝ in. w. 6 in. h.
36 A Cottage Window. 8¼ in. w. 5¾ in. h. Trial (a) Unique, (b) Two or three impressions.
37 Shere Mill Pond. (Small Study). 6⅝ in. w. 4⅜ in. h. Trials (a) (b) (c). One State.
38 Shere Mill Pond. (Large Plate). 13⅛ in. w. 7 in. h. Trials (a) (b). Two States with Intermediate Trial (c) and Final Proof (d).
39 Portrait of F. S. Haden. (No. 1). E.D. 5½ in. w. 8⅛ in. h. Trial (a). Unique.

1861.

40 Sonning Gravel Pit. 9 in. w. 6 in. h. Trial (a). Two Impressions.

1862.

41 Portrait of F. S. Haden. (No. 2). E.D. 10⅝ in. w. 7¾ in. h. Trials (a) (b). One State.

1863.

42 Amsterdam. 4¾ in. w. 8½ in. h. Trials (a) (b).
43 Amstelodamum. 4⅝ in. w. 4 in. h. Trials (a) (b) (c). Two States.
44 Amsterdam. (A fragment). 4¾ in. w. 4⅝ in. h. Trial (a).
45 Amstelodamum. (Second Plate). 6 in. w. 3½ in. h. Trial (a).
46 Cranbrook. 8⅜ in. w. 5⅜ in. h. Trials (a) (b) (c). Two States.
47 The Letter. (A Study). D. 5 in. w. 8⅞ in. h. Trial (a).
48 The Letter. D. 5 in. w. 8⅞ in. h. Trials (a) (b).

49 Dundrum River. 5½ in. w. 6 in. h. Trial (a). Two States.
50 The Two Asses. 3⅜ in. w. 6 in. h. Two States.
51 Sunset in Ireland. D. 8½ in. w. 5½ in. h. Trials (a) to (g). Two States with Intermediate Trials (h) (i).
52 Battersea Reach. 9 in. w. 6 in. h. Trials (a) (b) (c). Two States with Intermediate Trial (d).
53 Battersea Railway Bridge and Sugar Factory. D. 6¾ in. w. 5½ in. h. Trial (a). Unique.
54 Whistler's House, Old Chelsea. 13⅛ in. w. 7 in. h. Trials (a) (b) (c). Two States.
55 Manorbeer Castle. 16 in. w. 7 in. h. Trial (a).
56 Near the Grande Chartreuse (after Turner). 15½ in. w. 11½ in. h. Trial (a). One State.
57 Near the Grande Chartreuse. (A Study). 15½ in. w. 11½ in. h. Trial (a)
N.B. Mr. Campbell Dodgson declares Nos. 56 and 57 to be not separate plates but one; Trial (a) of No. 57 being actually the First State of No. 56, after Three Trial Proofs. (See Burlington Magazine, Sept. 1911).

1864.

58 Thomas Haden. (*After Wright, of Derby*). E.D. 9½ in. w. 13⅞ in. h. Trials (a) (b). One State.
59 Charles Thomas Haden. 4½ in. w. 6 in. h. Trials (a) (b).
60 Sarah and Anne Haden. D. 5⅞ in. w. 7⅛ in. h. Trial (a).
61 Portrait of F. S. Haden. (No. 3). 5½ in. w. 8½ in. h. One State. Unfinished.
62 Newcastle in Emlyn. 6 in. w. 4½ in. h. Trial (a). One State.
63 House of the Smith. 6 in. w. 4½ in. h. Trial (a). Two States.
64 Kenarth. 6 in. w. 4½ in. h. One State.
65 Kilgaren Castle. 6 in. w. 4½ in. h. One State.
66 A Child's Head. D. 4⅜ in. w. 5¾ in. h. Trials (a) (b).
67 Cardigan Bridge. 6 in. w. 4½ in. h. Two States.
68 Cardigan Road. 6 in. w. 4½ in. h. Trial (a).
69 The Fisherman. 8⅜ in. w. 5½ in. h. Trials (a) (b) (c). One State.
70 Penton Hook. 9½ in. w. 6 in. h. Trials (a) (b) (c) (d). One State.
71 The Lover's Walk. 9½ in. w. 6 in. h. Trials (a) (b). One State.
72 The Lover's Walk. (Second Plate). D. 9½ in. w. 6 in. h. Trial (a). One State.
73 Thames Ditton—With a Sail. E.D. 9⅜ in. w. 6 in. h. Trials (a) (b). Two States with Intermediate Trial (c).
74 Railway Encroachment. 8⅜ in. w. 5⅜ in. h. One State.
75 Brentford Ferry. 8½ in. w. 5⅜ in. h. Trial (a). One State.
76 The Towing Path. D. 8⅜ in. w. 5½ in. h. Trials (a) to (d). Two States and Intermediate Trials (e) to (i). Third State.
77 Evening. 3¾ in. w. 5⅞ in. h. Trials (a) (b). One State.
78 Boyle's Farm. 9⅜ in. w. 5⅞ in. h. Trial (a). Unique.
79 From the Mitre. E.D. 9⅜ in. w. 6 in. h. Trial (a). Unique.
80 Shepperton. 4¾ in. w. 5½ in. h. One State.

81 Shepperton. (A Fragment). $3\frac{5}{8}$ in. w. $5\frac{1}{2}$ in. h. Trial (a).
82 Kew Side. $5\frac{3}{4}$ in. w. 6 in. h. Trial (a). One State.
83 Kew Side—Dog Begging. $3\frac{5}{8}$ in. w. 6 in. h. Trials (a) (b).
84 Kew Side. (The undivided Plate). $9\frac{1}{2}$ in. w. 6 in. h. Trial (a). Two Impressions.
85 Isleworth. $4\frac{3}{8}$ in. w. 6 in. h. Trials (a) (b). One State.
86 Kew Ait. $5\frac{1}{8}$ in. w. 6 in. h. Trials (a) (b). One State.
87 Isleworth and Kew Ait. $9\frac{3}{8}$ in. w. 6 in. h. Trial (a).
88 Croquis in Burty's Garden. $3\frac{7}{8}$ in. w. $5\frac{1}{4}$ in. h. One State.
89 Griff. 6 in. w. $9\frac{1}{2}$ in. h. Trials (a) (b) (c). One State.
90 La Belle Anglaise. E.D. $5\frac{1}{2}$ in. w. $8\frac{1}{2}$ h. Trials (a) (b).
91 A River in Ireland. 14 in. w. $9\frac{1}{2}$ in. h. Two States with Intermediate Trial (a).
92 Spinning for Trout. $9\frac{3}{8}$ in. w. 6 in. h. Trials (a) (b).

1865.

93 Sunset on the Thames. E.D. $8\frac{1}{2}$ in. w. $5\frac{3}{8}$ in. h. Trials (a) (b) (c). Two States and Trial (d).
94 Hands Etching—O Laborum. E.D. $8\frac{3}{8}$ in. w. $5\frac{3}{8}$ in. h. Trials (a) (b). Three States with Intermediate Trial (c) between 1st and 2nd.
95 Hands Etching. (Second Plate). E.D. 6 in. w. $4\frac{1}{2}$ in. h. Trials (a) (b).
96 Hands Holding a Crayon. 6 in. w. $4\frac{1}{2}$ in. h. Trials (a) (b). Two States.
97 Hands Folded. $8\frac{1}{2}$ in. w. $5\frac{1}{2}$ in. h. Trial (a). One State.
98 Little Calais Pier. $6\frac{1}{4}$ in. w. 3 in. h. Trial (a). Two States.
99 Horsley's House at Willesley. E.D. $9\frac{7}{8}$ in. w. 7 in. h. Trial (a). One State.
100 Horsley's Roof. $8\frac{3}{8}$ in. w. $5\frac{1}{2}$ in. h. Trial (a). One State.
101 Horsley's Cottages. E.D. $9\frac{7}{8}$ in. w. 7 in. h. Trials (a) to (d), with (c2) undescribed. Two States.
102 Old Willesley House. 10 in. w. $6\frac{7}{8}$ in. h. Trials (a) (b). One State.
103 Dog and Monkey. $5\frac{3}{8}$ in. w. $8\frac{1}{4}$ in. h. Trials (a) (b).
104 Three Sketches of Monkeys. $4\frac{1}{2}$ in. w. 6 in. h. Trial (a).
105 "Puff"—Dog Asleep on a Chair. $5\frac{3}{8}$ in. w. $8\frac{1}{2}$ in. h. Trials (a) (b). One State.
106 Sketch of Dogs' Heads. $5\frac{1}{2}$ in. w. 4 in. h. Trial (a). Unique.
107 Twickenham Church. $8\frac{1}{2}$ in. w. $5\frac{3}{8}$ in. h. Trials (a) (b) (c). One State.
108 Twickenham Bushes. $5\frac{3}{8}$ in. w. $8\frac{1}{2}$ in. h. One State.
109 The Assignation. E.D. $5\frac{3}{8}$ in. w. $8\frac{1}{4}$ in. h. Trials (a) (b) (c). One State.
110 Old Chelsea Church. E.D. $7\frac{3}{4}$ in. w. $4\frac{1}{2}$ in. h. Trials (a) (b) (c). One State.
111 A Wood—below Richmond Hill. 7 in. w. 10 in. h. Trial (a).
112 Yacht Tavern, Erith. 15 in. w. $9\frac{3}{8}$ in. h. Trials (a) (b). One State.
113 Erith Marshes. 15 in. w. $9\frac{3}{8}$ in. h. Trial (a). Three States, with Intermediate Trial (b) between 1st and 2nd.
114 The Moat House. $8\frac{3}{8}$ in. w. $5\frac{3}{8}$ in. h. Trial (a). Two States.
115 Sonning Alms-Houses. 5 in. w. 6. in. h. Trial (a). One State.

116 Sonning Bank. $8\frac{1}{2}$ in. w. $5\frac{3}{8}$ in. h. Trial (a). Two States with Intermediate Trial (b).
117 Harry Kelly's, Putney. E.D. 7 in. w. $4\frac{3}{8}$ in. h. Trials (a) (b) (c). One State.
118 The Feathers Tavern. $5\frac{1}{2}$ in. w. $3\frac{3}{4}$ in. h. Trial (a). Two States.
119 Thames Side. $3\frac{7}{8}$ in. w. $2\frac{1}{2}$ in. h. Trials (a) (b). One State.
120 The Feathers Tavern and Thames Side. $9\frac{1}{2}$ in. w. 6 in. h. Trial (a) before plate was divided into Nos. 118 and 119.
121 A Castle, County Wicklow. E.D. $5\frac{3}{8}$ in. w. $4\frac{3}{8}$ in. h. Trials (a) (b) (c). One State.
122 A Group of Trees. $14\frac{7}{8}$ in. w. $9\frac{3}{4}$ in. h. Trial (a).
123 Topsail Barges. $8\frac{3}{8}$ in. w. $5\frac{3}{8}$ in. h. Trial (a).
124 Bark Refitting. E.D. $8\frac{3}{8}$ in. w. $5\frac{1}{2}$ in. h. Trials (a) (b). Two States.
125 The Hay Barge, and the Thames at Barnes. E.D. $11\frac{7}{8}$ in. w. $6\frac{1}{2}$ in. h. Trials (a) (b).

1868.

126 Firs. (A Study). 7 in. w. 10 in. h. One State.
127 Mount's Bay. E.D. $8\frac{1}{4}$ in. w. $5\frac{1}{2}$ in. h. Trials (a) to (g). One State.
128 The Herd. $8\frac{1}{4}$ in. w. $5\frac{1}{2}$ in. h. Trials (a) (b). One State.
129 The Three Sisters. $8\frac{3}{8}$ in. w. $5\frac{1}{2}$ in. h. Trial (a). Two States.
130 A Riverside—Devon. $8\frac{3}{8}$ in. w. $5\frac{1}{2}$ in. h. Trials (a) (b). One State.
131 A River in Werrington Park. $8\frac{1}{4}$ in. w. $5\frac{1}{2}$ in. h. Trial (a). One State.
132 Launceston. $8\frac{1}{4}$ in. w. $5\frac{1}{2}$ in. h. Trial (a). One State.
133 The Turkish Bath—with Two Figures. E.D. $5\frac{1}{2}$ in. w. $8\frac{1}{2}$ in. h. Trials (a) (b). Two States.
134 The Turkish Bath,—with One Figure. D. $3\frac{7}{8}$ in. w. $6\frac{3}{4}$ in. h. Trials (a) to (d). One State.
135 Battersea Bridge. E.D. 10 in. w. 7 in. h. Trials (a) (b) (c). Three States.
136 The Little Pool. $5\frac{1}{2}$ in. w. $4\frac{3}{8}$ in. h. Trial (a). One State.
137 Getting into Dover Harbour. D. $8\frac{1}{4}$ in. w. $5\frac{1}{2}$ in. h. Trial (a).

1869.

138 The Island, opposite Boyle's Farm. E.D. 10 in. w. 7 in. h. Trials (a) (b) (c). One State.
139 The Inn, Purfleet. 10 in. w. 7 in. h. Trials (a) to (d). Three States with Intermediate Trial (e) between 1st and 2nd. Third State reduced to 10 in. by $3\frac{3}{4}$ in.
140 Opposite the Inn, Purfleet. 10 in. w. 7 in. h. Trials (a) (b) (c). One State, reduced to 10 in by $6\frac{1}{4}$ in.
141 A Likely Place for a Salmon. $10\frac{1}{4}$ in. w. $4\frac{1}{4}$ in. h. Trials (a) to (d). Two States.
142 Ludlow Castle. $8\frac{3}{8}$ in. w. $5\frac{1}{2}$ in. h. One State.
143 Whitfield Yew. $9\frac{1}{2}$ in. w. 6 in. h. Trial (a). One State.

1870.

144 The Two Sheep. 6 in. w. $4\frac{1}{2}$ in. h. Trials (a) (b) (c). One State.

145 Breaking-up of the "Agamemnon." 16¼ in. w. 7⅝ in. h. Trials (a) to (d). Two States with Intermediate Trials (e) (f).
146 Iffley Mill. 8½ in. w. 5½ in. h. Trials (a) (b) (c). One State.
147 A Brig at Anchor. 8¼ in. w. 5½ in. h. Trials (a) (b) (c). One State.

1873.

148 Sawley Abbey. 15 in. w. 10 in. h. Trials (a) to (e). One State.
149 By Inveroran. 15 in. w. 10 in. h. Trial (a). One State.
150 Scotch Firs, Inveroran. 15 in. w. 10 in. h. Trial (a). One State.
151 The Amstel. (A Memorandum). 9 in. w. 6 in. h. Two States.

1874.

152 Dolmellynlyn. 10⅜ in. w. 7 in. h. Trials (a) (b).
153 The Mill Wheel. 10⅜ in. w. 7 in. h. Trial (a). Three States.
154 Harlech. E.M. 10 in. w. 7⅛ in. h. Trial (a). Two States.
155 An Essex Farm. 10⅜ in. w. 7 in. h. Trials (a) (b) (c). One State.
156 The Boat House. 13 in. w. 7⅜ in. h. Trials (a) 13 in. by 8⅜ in. (b). Two States, the 2nd reduced to 8⅞ in. by 5⅜ in.
157 Calais Pier. E.M. 33 in. w. 23½ in. h. Trials (a) to (f). Four States.
158 Pool Dornie. E.D. 10⅜ in. w. 6⅜ in. h. Trials (a) (b) (c). Two States.

1877.

159 Hand Painting. E.D. 6 in. w. 8⅞ h. One State.
160 Hands Dry-Pointing. D. 8⅜ in. w. 5½ in. h. Trials (a) (b). One State.
161 Winchelsea Canal. E.M. 9½ in. w. 6 in. h. Trial (a). Two States.
162 Divergent Paths. D. 8 in. w. 5½ in. h. Trials (a) (b). Two States with Intermediate Trial (c).
163 Windmill Hill. (No. 1). D. 8⅞ in. w. 6 in. h. Trials (a) (b) (c). Two States.
164 Windmill Hill. (No. 2). D. 8⅞ in. w. 6 in. h. Trials (a) (b). Two States.
165 Windmill Hill. (No. 3). D. 8⅞ in. w. 5⅞ in. Trials (a) (b) (c). One State.
166 Ye Compleat Angler. 8 in. w. 5½ in. h. Trials (a) (b). One State.
167 Nine Barrow Down. D. 8⅛ in. w. 5⅞ in. h. Trial (a). One State.
168 The Keep. D. 8⅞ in. w. 5⅛ in. h. Trials (a) (b). Two States.
169 The Sluice. D. 7⅞ in. w. 5½ in. h. Trials (a) (b). One State, then Trial (c).
170 The Cabin. D. 8 in. w. 5½ in. h. Trials (a) (b) (c). One State.
171 The Castle Ditch. D. 8 in. w. 5½ in. h. Trial (a).
172 The Castle Bridge. 8 in. w. 5½ in. h. Trials (a) (b). One State.
173 Swanage Bay. 6⅜ in. w. 2⅞ in. h. Trials (a) (b). One State.
174 Newton Manor. D. Trials (a) to (d). One State.
175 Challow Farm. D. 8⅞ in. w. 6 in. h. Trials (a) to (f). One State.
176 Wareham Bridge. D. 8⅞ in. w. 5⅞ in. h. Trials (a) to (d). One State.
177 The Little Boat House. D. 9 in. w. 6 in. h. Three States.
178 A Backwater. D. 8 in. w. 5½ in. h. Trials (a) (b) (c). Two States.

179 Sketch at the Back of a Zinc Plate. 8⅜ in. w. 5½ in. h. Trials (a) (b). One State.
180 The Three Cows. D. 8 in. w. 5½ in. h. Trials (a) to (d). Two States.
181 The Willows. D. 8⅞ in. w. 5⅞ in. h. Trials (a) (b) (c). Two States.
182 Dusty Millers. 8⅜ in. w. 5½ in. h. Trials (a) (b). Two States.
183 Barbel Fishing. 4⅛ in. w. 6½ in. h. One State.
184 The Vicarage. 5¼ in. w. 6½ in. h. One State.
185 Plain Fishing. 9⅜ in. w. 6½ in. h. Trials (a) (b).
186 Grim Spain. 8⅞ in. w. 6 in. h. One State.
187 Toledo. 9 in. w. 6 in. h. Trial (a).
188 The Fountain, Cintra. D. 9 in. w. 6 in. h. Trials (a) (b) (c). One State.
189 Cadaval, Cintra. 9 in. w. 6 in. h. Trials (a) (b). One State.
190 Cork Trees, Cintra. D. 8⅞ in. w. 6 in. h. Trial (a).
191 Cintra. A Tree Study. D. 6 in. w. 9 in. h. Trial (a). Unique.
192 The Tank, Cintra. E.D. 9 in. w. 6 in. h. Trials (a) (b).
193 The Terrace, Cintra. D. 9 in. w. 6 in. h. One State.
194 Outside the Cork Convent, Cintra. D. 9 in. w. 6 in. h. Trial (a). One State.
195 Inside the Cork Convent, Cintra. D. 9 in. w. 6 in. h. Trials (a) (b). One State.
196 A Monk at the Fountain. 8⅞ in. w. 5⅞ in. h. Trial (a). One State.
197 A Monk Praying—St. Francis. D. 9 in. w. 6 in. h. Two States, the 2nd reduced to 5⅜ in. by 6 in.

1878.

198 Thames Fishermen. (Second Plate). 8⅞ in. w. 6 in. h. Trial (a). One State.
199 Windsor. 17½ in. w. 13 in. h. Trials (a) (a1) (b) (c). Four States with Intermediate Trial (d) after First.

1879.

200 The House by the Sea. 8⅜ in. w. 5½ in. h. Trials (a) (b). One State.
201 The Amstel. 10⅜ in. w. 6¼ in. h. Trial (a) 10⅜ in. w. 7 in. h. One State.
202 The Amstel. (Second Plate). 10⅜ in. w. 7⅛ in. h. Trial (a).
203 The Hedgerow. D. 8⅜ in. w. 5⅜ in. h. Trial (a). One State.
204 The Turret. 8¾ in. w. 5⅝ in. h. One State.
205 One-Tree Farm. E.M. 5 in. w. 6⅝ in. h. Two States.
206 Three-Tree Farm. 4¼ in. w. 6⅛ in. h. One State.
207 Greenwich. 20½ in. w. 13⅜ in. h. Trials (a) to (e). Two States.
208 Greenwich. (Second Plate). 20⅞ in. w. 14 in. h. Trial (a).
209 A Sketch off Greenwich. 6⅝ in. w. 3⅛ in. h. Trials (a) (b).
210 Ars Longa, Vita Brevis. D. 9½ in. w. 6½ in. h. Trial (a).
211 A Study of Rocks. D. 7⅞ in. w. 5⅞ in. h. Trial (a).

1880.

212 Harlech. (Second Plate). M.E. 12⅜ in. w. 8⅞ in. h. Trials (a) to (d). One State.

213 Mary Anderson. 6 in. w. 9⅜ in. h. Trial (a).

1881.

214. The Minister's Horse. D. 8⅜ in. w. 5½ in. h. One State. Rare.
215. A Lancashire River. E.D. 16 in. w. 11 in. h. Trials (a) to (d). Two States.
216 The Village Ford. E.D. 11½ in. w. 7 in. h. Trials (a) (b). Two States, plate reduced to 10¼ in. by 7 in.
217 The Course of the Hodder. 16 in. w. 11in. h. Trials (a) (b). One State.
218 Encombe Woods. (No. 1). 15 in. w. 9⅞ in. h. Trials (a) (b) (c), plate reduced to 14 in. by 9⅛ in.

1882.

219 Encombe Woods. (No. 2). 13½ in. w. 8⅜ in. h. Trials (a) (b) 15 in. by 9⅞ in. (c) 14 in. by 9 in. (d) (e) (f). Two States.
220 Cowdray Castle—with Cows. 9 in. w. 6 in. h. Trials (a) (b). One State.
221 Cowdray Castle—with Geese. 9½ in. w. 6 in. h. Trials (a) (b) (c). One State.
222 The Three Calves. E.D. 9½ in. w. 6 in. h. Trials (a) (b). One State, then Trial (c).
223 The Four Cows. 8⅜ in. w. 5⅜ in. h. Trial (a). One State.
224 The Test at Longparish. (No. 1). 10½ in. w. 7 in. h. One State.
225 The Latest Tree. 7 in. w. 10⅜ in. h. Trial (a). One State.

1884.

226 A Salmon River. E.M. 6¼ in. w. 4⅝ in. h. Trial (a). Two States, the 2nd reduced to 6¼ in. by 4¼ in.
227 A Salmon River. (Second Plate). E.M. 6¼ in. w. 4 in. h. Trial (a).

1885.

228 The Twins—Sarah and Anne Haden. (No. 2). D. 6 in. w. 9½ in. h. Trial (a). One State.

1886.

229 Breaking-up of the "Agamemnon." (Second Plate). E.M. 19 in. w. 10¼ in. h. Trials (a) (b) (c). Three States.

1887.

230 Sonning Bridge. E.D. 10⅛ in. w. 6¾ in. h. Trials (a) (b). One State.
231 Bank Holiday Fishing. 3½ in. w. 6¾ in. h. One State.
232 Sonning Bridge. (The undivided Plate). 14 in. w. 7 in. h. Trials (a) (b).

1896.

233 The Test at Longparish. (No. 2). E.M. 10⅜ in. w. 7 in. h. Trials (a) (b).
234 The Test at Longparish. (No. 3). M. 10⅜ in. w. 7 3/16 in. h. Trial (a).
235 The Large Longparish. D. 14 in. w. 6⅞ in. Trials (a) (b).
236 The Little Longparish. D. 7¾ in. w. 3⅞ in. h. One State.
237 Sketch near Longparish. D. 8⅝ in. w. 6 in. h. Trials (a) (b), reduced to 7⅛ in. by 3¾ in.
238 Dry-Point Sketch at Longparish. D. 8½ in. w. 5½ in. h. Trial (a).

1897.

239 Evening Fishing, Longparish. M. 11⅞ in. w. 8¾ in. h. Trial (a). One State.
240 An Early Riser. M. 11⅞ in. w. 8⅞ in. h. Two States.
241 Grayling Fishing. M. 11⅞ in. w. 7½ in. h. One State.
242 A Moorland Stream. M. 8⅞ in. w. 6 in. h. One State.
243 The Haunt of the Mosquito. M. 8⅞ in. w. 6 in. h. One State.
244 Ebauche for Mezzotint—Early Morning. 9½ in. w. 6½ in. h. Trial (a).
245 By the Waters of Babylon. D. 10 in. w. 7½ in. h. Trial (a).

1898.

246 The Pillar of Salt. E.M. 11¾ in. w. 8⅞ in. h. Trial (a). One State.
247 The Wreck. 19¾ in. w. 12 in. h. Trial (a).
248 The Mouth of the Thames. (*After Turner*). 18½ in. w. 13¼ in. h. Trial (a). One State. (*In a letter to Goulding, 16th June 1896, Haden approved first six prints.*)
249 The Mouth of the Thames. (Second Plate). E.M. 17⅝ in. w. 12½ in. h. One or Two Trial Proofs. One State.
250 A Salmon Pool on the Spey. M. 11⅞ in. w. 8⅞ in. h. Two or Three Trial Proofs.

1901.

251 In Woodcote Park. D. 7⅞ in. w. 5⅞ in. h. Trials (a) (b) reduced to 7⅞ in. by 4¾ in.

c. 1864-1867.

Chudleigh Glen. Unique Woodcut, recently discovered by Sir Frank Short, R.A., P.R.E.

NOTE

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PLATE I. DASHA (LADY HADEN)—(H. 8)
TRIAL B

PLATE 2. THAMES FISHERMEN—(H. 11)
TRIAL A

PLATE 3. KENSINGTON GARDENS (SMALL PLATE)—(H. 12)
FIRST STATE

PLATE 4
MYTTON HALL—(H. 14)
DRY-POINT. FIRST STATE

PLATE 5. EGHAM—(H. 15)
TRIAL C

PLATE 6. EGHAM LOCK—(H. 16)
FIRST STATE

PLATE 7. SUB TEGMINE—(H.17)
SECOND STATE

PLATE 8. OUT OF STUDY WINDOW—(H. 18)
FIRST STATE

(From a proof in the possession of Sir Frank Short, R.A., P.R.E.)

PLATE 9. FULHAM—(H. 19)
SECOND STATE

PLATE 10
ON THE TEST—(H. 20)
FIRST STATE

PLATE 11

A WATER MEADOW—(H. 21)

FIRST STATE

(From a proof in the possession of Sir Frank Short, R.A., P.R.E.)

PLATE 12. EARLY MORNING, RICHMOND—(H. 22)
SECOND STATE

PLATE 13. KIDWELLY TOWN—(H. 24)
FIRST STATE

PLATE 14. KENSINGTON GARDENS (LARGE PLATE)—(H. 28)
FIRST STATE

PLATE 15
BY-ROAD IN TIPPERARY—(H. 30)
SECOND STATE

PLATE 16. COOMBE BOTTOM—(H. 32)
SECOND STATE

PLATE 17
SHERE MILL POND—(H. 38)
SECOND STATE

[illegible]

PLATE 18. SONNING GRAVEL PIT—(H. 40)
TRIAL A

PLATE 19. PORTRAIT OF F. S. HADEN (No. 2)—(H. 41)
FIRST STATE

PLATE 20. AMSTELODAMUM—(H. 43)
TRIAL C

PLATE 21. AMSTELODAMUM (SECOND PLATE)—(H. 45)

PLATE 22. CRANBROOK—(H. 46)
TRIAL C

PLATE 23. THE LETTER—(H.48)
DRY-POINT. TRIAL A

This plate is a part of the above one wh follows it. Both were drawn and biten under the mordant and afterwards cut. The balance wd have been better preserved, if the first had not been made, and if this white space had been filled in with shewy work as intended
S H
D. 42. 43

PLATE 24. DUNDRUM RIVER—(H. 49) *FIRST STATE*
THE TWO ASSES—(H. 50) *SECOND STATE*

PLATE 25
SUNSET IN IRELAND—(H. 51)
DRY-POINT. FIRST STATE

PLATE 26. BATTERSEA REACH—(H. 52)
FIRST STATE

PLATE 27
WHISTLER'S HOUSE, OLD CHELSEA—(H. 54)
TRIAL C

Whistler's House at Old Chelsea - Sunset Harden

PLATE 28. THOMAS HADEN OF DERBY—(H. 58)
FIRST STATE

PLATE 29. NEWCASTLE IN EMLYN—(H. 62)
FIRST STATE

PLATE 30. HOUSE OF THE SMITH—(H. 63)
FIRST STATE

(From a proof in the possession of Sir Frank Short, R.A., P.R.E.)

PLATE 31. KENARTH—(H. 64)
ONLY STATE

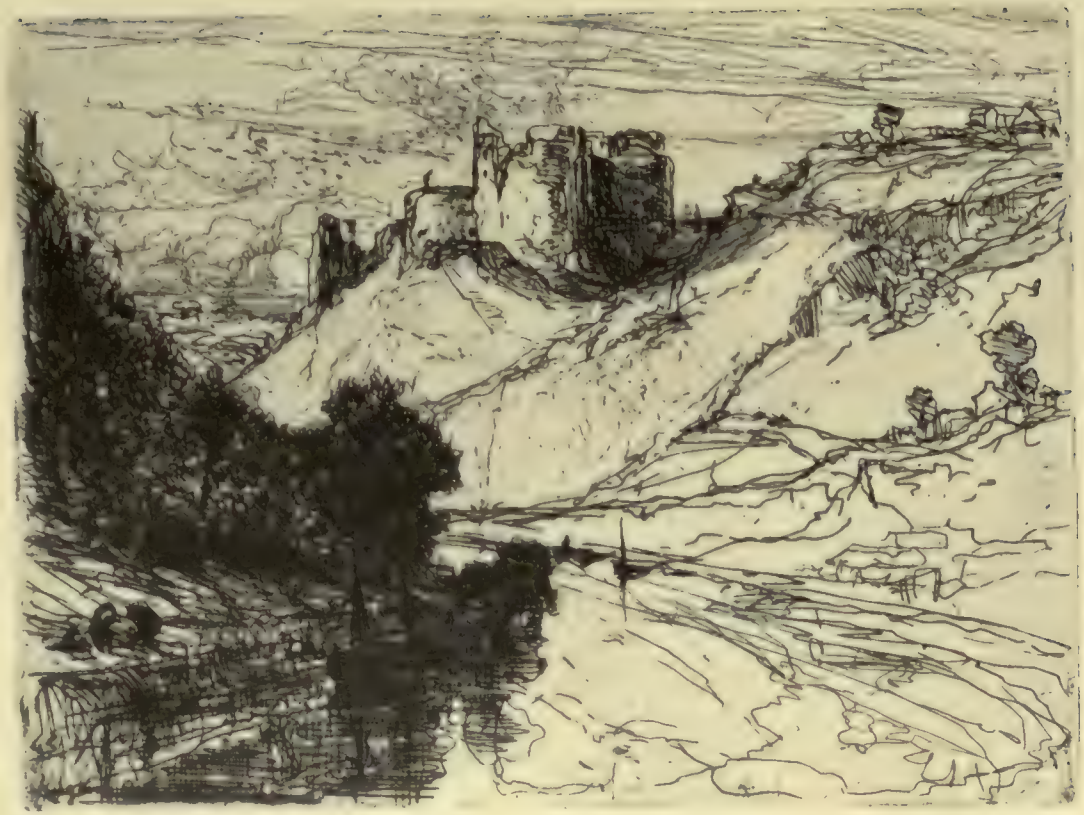

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PLATE 32. KILGAREN CASTLE—(H. 65)
ONLY STATE

PLATE 33. CARDIGAN BRIDGE—(H. 67)
SECOND STATE

(From a proof in the possession of Sir Frank Short, R.A., P.R.E.)

PLATE 34. BRENTFORD FERRY—(H. 75)
FIRST STATE

PLATE 35. THE TOWING PATH—(H. 76)
DRY-POINT. FIRST STATE

PLATE 36. BOYLE'S FARM—(H. 78)
UNIQUE PROOF

(From a proof in the possession of Martin Hardie, Esq., R.E.)

PLATE 37. SHEPPERTON—(H. 80)
ONLY STATE

(From a proof in the possession of Martin Hardie, Esq., R.E.)

PLATE 38. KEW SIDE—(H. 82)
FIRST STATE

PLATE 39. KEW SIDE. DOG BEGGING—(H. 83)
TRIAL A. UNIQUE

PLATE 40. KEW AIT—(H. 86)
FIRST STATE

PLATE 41. LA BELLE ANGLAISE—(H. 90)
TRIAL B

PLATE 42
A RIVER IN IRELAND—(H.91)
FIRST STATE
(From a proof in the British Museum)

PLATE 42

PLATE 43. SPINNING FOR TROUT—(H. 92)
TRIAL A. UNIQUE

PLATE 44
SUNSET ON THE THAMES—(H. 93)
FIRST STATE

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PLATE 45. HANDS ETCHING—(H. 94)
SECOND STATE

PLATE 46. LITTLE CALAIS PIER—(H. 98)
FIRST STATE

PLATE 47. HORSLEY'S COTTAGES—(H. 101)
TRIAL B

PLATE 48. OLD WILLESLEY HOUSE—(H. 102)
FIRST STATE

PLATE 49. TWICKENHAM CHURCH—(H. 107)
TRIAL C

PLATE 50. THE ASSIGNATION—(H. 109)
FIRST STATE

PLATE 51. OLD CHELSEA CHURCH—(H. 110)
TRIAL A. UNIQUE

PLATE 52. YACHT TAVERN, ERITH—(H. 112)
TRIAL B

PLATE 53
ERITH MARSHES--(H. 113)
FIRST STATE

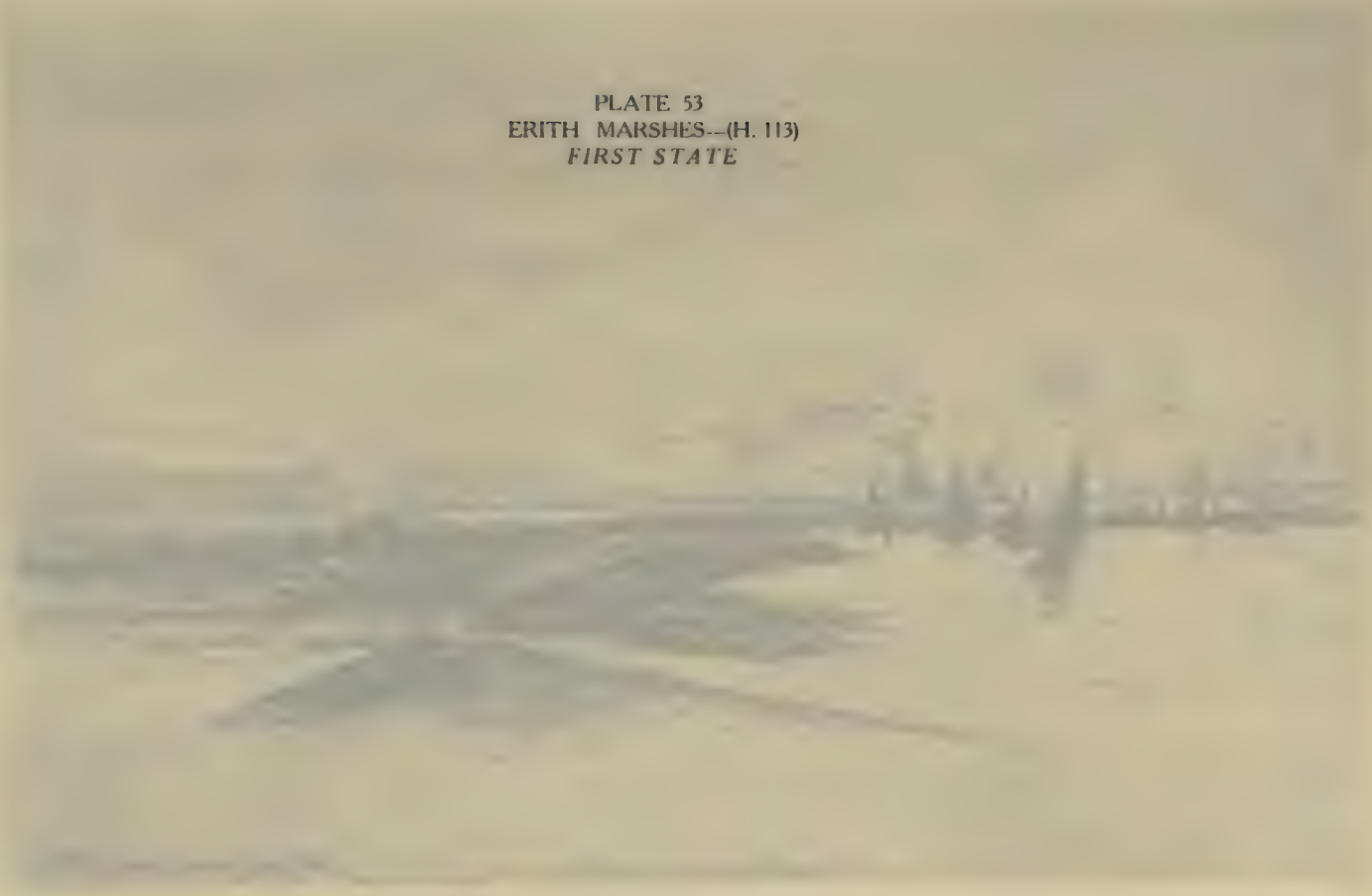

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PLATE 54. THE MOAT HOUSE—(H. 114)
EARLY FIRST STATE

PLATE 55. HARRY KELLY'S, PUTNEY—(H. 117)
EARLY FIRST STATE

PLATE 56
THE THREE SISTERS—(H. 129)
SECOND STATE

PLATE 57. BATTERSEA BRIDGE—(H. 135)
FIRST STATE

PLATE 58. THE ISLAND, OPPOSITE BOYLE'S FARM—(H. 138)
TRIAL A. UNIQUE

PLATE 59. THE INN, PURFLEET—(H. 139)
SECOND STATE

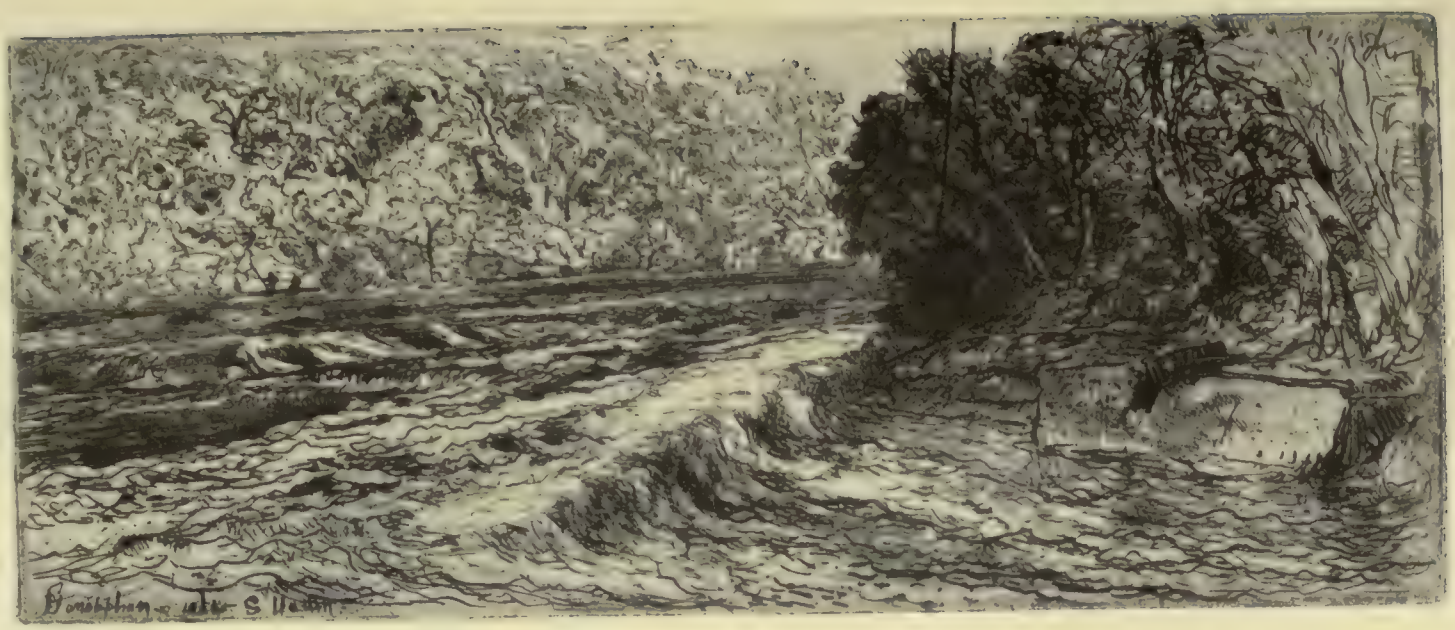

PLATE 60. A LIKELY PLACE FOR A SALMON—(H. 141)
FIRST STATE

PLATE 61. THE TWO SHEEP—(H. 144)
FIRST STATE

PLATE 62

BREAKING UP OF THE "AGAMEMNON"—(H. 145)

FIRST STATE

(From a proof in the possession of Sir Frank Short, R.A., P.R.E.)

PLATE 63. IFFLEY MILL—(H. 146)
FIRST STATE

PLATE 64. A BRIG AT ANCHOR—(H. 147)
TRIAL B

PLATE 65. SAWLEY ABBEY—(H. 148)
FIRST STATE

PLATE 66. BY INVERORAN—(H. 149)
FIRST STATE

PLATE 67. SCOTCH FIRS, INVERORAN—(H. 150)
FIRST STATE

PLATE 68. THE AMSTEL (A MEMORANDUM)—(H. 151)
SECOND STATE

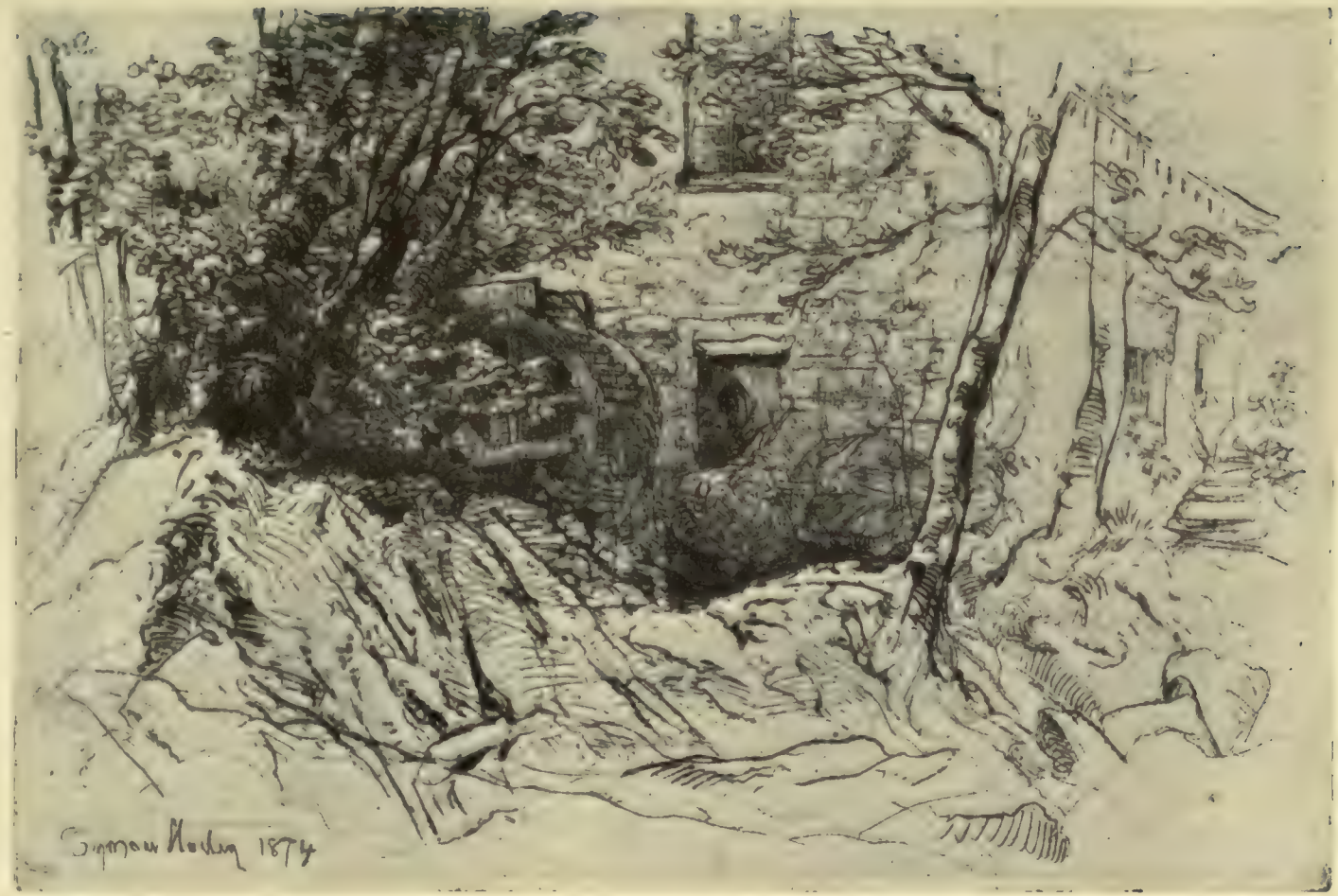

PLATE 69. THE MILL WHEEL—(H. 153)
FIRST STATE

PLATE 70. HARLECH—(H. 154)
FIRST STATE

PLATE 71. AN ESSEX FARM—(H. 155)
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PLATE 73. WINCHELSEA CANAL—(H. 161)
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PLATE 74
WINDMILL HILL (No. 1)—(H. 163)
DRY-POINT. FIRST STATE

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PLATE 75. WINDMILL HILL (No. 2)—(H. 164)
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PLATE 76. WINDMILL HILL (No. 3)—(H. 165)
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PLATE 77
NINE BARROW DOWN—(H. 167)
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Squires Under 1877.

PLATE 78. THE KEEP—(H. 168)
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PLATE 79. THE SLUICE—(H. 169)
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PLATE 80. NEWTON MANOR—(H. 174)
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PLATE 83

THE LITTLE BOAT HOUSE—(H. 177)

DRY-POINT. THIRD STATE

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DRY-POINT. FIRST STATE

PLATE 85. THE WILLOWS—(H. 181)
DRY-POINT. TRIAL B

PLATE 86. DUSTY MILLERS—(H. 182)
SECOND STATE

PLATE 87. GRIM SPAIN—(H. 186)
ONLY STATE

PLATE 88. THE TERRACE, CINTRA—(H. 193)
DRY-POINT. ONLY STATE

PLATE 89. GREENWICH—(H. 207)
FINAL STATE

PLATE 90
A LANCASHIRE RIVER—(H. 215)
SECOND STATE

Cyrus Hoeck 1884

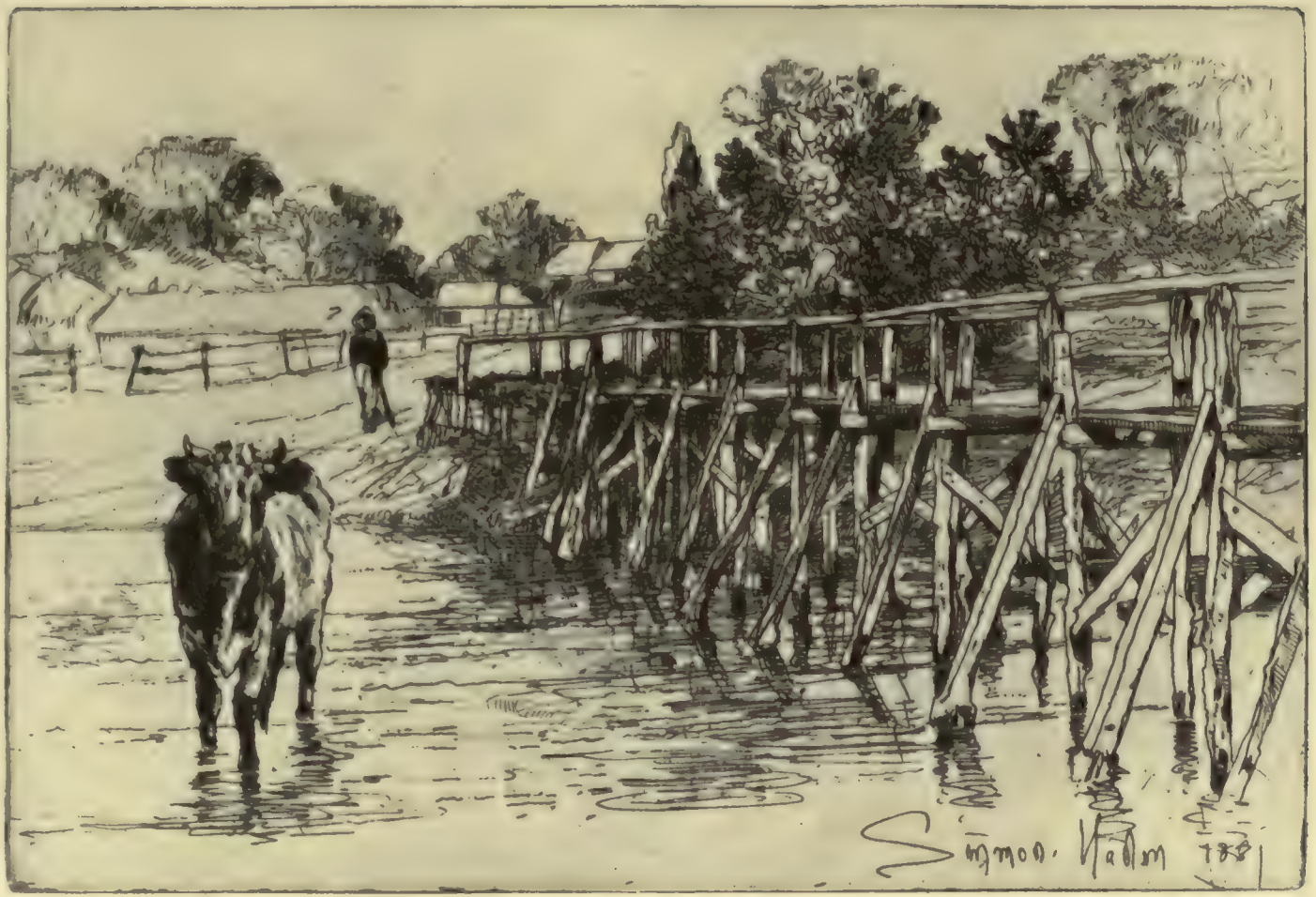

PLATE 91. THE VILLAGE FORD—(H. 216)
FIRST STATE

PLATE 92. ENCOMBE WOODS (No. 2)—(H. 219)
FIRST STATE

PLATE 93. COWDRAY CASTLE, WITH COWS—(H. 220)
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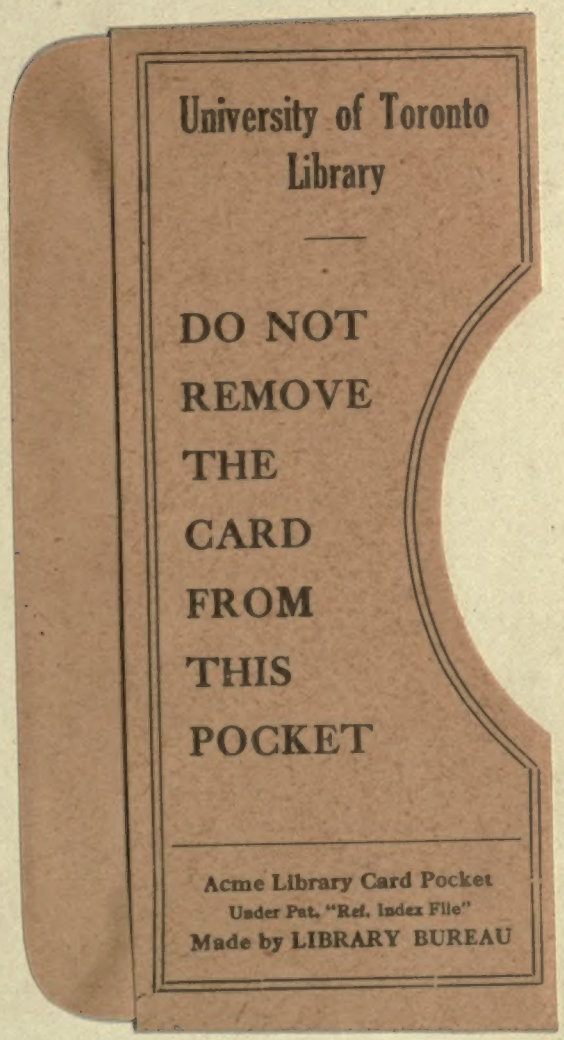
PLATE 94. THE TEST AT LONGPARISH (No. 1)—(H. 224)
ONLY STATE

PLATE 95. EVENING FISHING, LONGPARISH—(H. 239)
MEZZOTINT. FIRST STATE

(From a proof in the British Museum)

PLATE 96. AN EARLY RISER—(H. 240)
MEZZOTINT. SECOND STATE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